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THE PEN-ART HERALD.

DEVOTED TO THE LITERATURE OF PENMANSHIP.

Vol. I.

CLEVELAND, OHIO, SEPTEMBER, 1887.

No. 1.

SALUTATORY.

TO ME it has ever proved a strangely fascinating and yet a curiously puzzling study to watch the manifestations of human feeling, when under the influence of shades of thought or sentiment, which, for the first time, have crossed the intellectual lawns, surrounding and beautifying the central homestead of life—the palace of the heart, where, screened from the gaze of others, the affections and sentiments hover around the hearth-stone of home.

I cannot explain, even to myself, the effect which new and beautiful thought-impulses produce on the spirit occupants of this inner mental world; but the very mysteriousness of the subject renders it, to one of my temperament a pleasing theme for meditation. I like to sit within the boundaries of this mind-estate, when the annoyances of the outer world have momentarily subsided, and watch, with emotions of delight and pleasure, the shadows of mental creations, as they play upon the greenward—transformed into a legion of unique figures, some grotesque, some pathetic, others the suggestive emblems of some revealed truth, yet all partaking of the spirit of beauty, and all the shadow essence of the efforts of human genius in the work-shop of thought-structure.

And, as in my imagination, I sit within the inner gates of the palace of feeling, watching the spectre-attributes of the soul, seeming to inhale their very life from these sportive shades of fancy which fall through the luxuriant foliage of the forest of reason, formed and constantly varied by the aspen-like swaying of the branches, I can see the steady light of intellectual insight shining upon this waving grove of the human mind, and when the lithe forms assume some novel attitude, the reflections of literary genius are then thrown in new beauty and attractiveness on the curtain of perception.

But whether this sort of musing partakes of inspiration or is wholly the fruit of a prolific imagination, I do not assume to determine; however, there yet remains the undisputed truth that there exists, within the composition of a large majority of men and women, an ardent and almost unaccountable love for beauty in literature and art—both of which are methods by which to express some sentiment or ideal, lying back of the mere force, which propels the author's pen or the artist's wand. Those qualities which lift man from the level of lower forms of animal life and give to him the refinement of culture—call them what we may—are not nourished by material substance, but are strengthened and expanded only through absorbing the fragrance which floats in the atmosphere created by the agents of beauty—the chief of which, we must all agree, is the strange something we call *literature*.

The highest forms of literary effort tend toward the cultivation of the sentiments and sensibilities, thereby strengthening in the only links which bind humanity to an infinite destiny.

But the spectral figures which inhabit this ideal realm of our being, grow weary of a monotonous diet. They look for new shadows on the lawns, new forms and shapes. The literary instinct is not satisfied to-day with the same art-gallery of thought through which it passed yesterday, and through which it has strolled, day after day, for an indefinite period of time.

And is it not a laudable object on the part of any individual who may possess, to some extent, qualifications for the work, to endeavor to mould new ideas, and to penetrate the guardian forests of the mind with rippling thought-shadows? And if the literary toiler, by the volitions of his fancy, can minister to the development of some noble soul quality, is he not entitled to a place among that number whose toil produces its ripened fruit in another world? And if the Infinite hand, which shaped the attributes of our moral and intellectual beings, designed that the fanciful part of our natures should survive our more material qualities of mind, is he

who contributes to the expansion and perfection of those so-called fancies, not deserving of our veneration, rather than of our ridicule? "New Thoughts?" the cynic echoes. "Has not the whole subject of composition, especially when contracted to a single line of thought, been, for long years, a mere rehash? Can there be a need of additional periodicals advocating a subject which has long since been worn threadbare by continuous harping upon?" I am not astonished at such queries. They are the interrogative avowals of honesty.

Yes, I reply, there is a possibility of producing new thought relating to or in connection with our chosen work. It is true that the materials around which thought must cluster and from which ideas may be deduced, are not continually undergoing change; but there is no boundary established which shall limit variety in styles of expression or which shall forbid a pleasing diversion in the coloring of ideas.

It were as well to suppose that the waves of the sea are incapable of assuming new or pleasing positions; that the shifting clouds must adhere to established methods of motion in gliding through space, as to think for a moment that the mysterious essence of mind, than which ocean spray is not more plastic, can find no new drapery for the embellishment of truth utterances.

In our journalistic labors we shall en-

deavor to lend beauty of expression to solidity of sentiment, and shall try to render life's duties not less imperious or pressing, but less repulsive and soul-fatiguing. In the discharge of our new duties we ask the charity of an unbiased judgment and the leniency of justice,—not of patronizing generosity.

PENMAN'S BANQUET.

HOW THE SCRIBES TALK AFTER DINNER.

BEFORE introducing our orators, I shall endeavor to turn my back on the spirit of timidity, which is, even now, clutching at my nerves, and for a decidedly abbreviated length of time, allow my feelings to find free vent in a mild rain-shower of wearisome rhetoric.

Among my listeners I recognize only the faces of friends; with many of you, I am personally acquainted; but with the larger number I am familiar only through the medium of our journals and through extended correspondence. Away down in the land of sunshine and cotton,

I see, by the aid of my field-glass, a smiling visage, and I am reassured that I have at least one sympathetic listener in the person of K. S. Collins, who undoubtedly recalls our "crossing the Delaware" together. I see another pair of earnest eyes turned in my direction—they are the property of an *ardent* in the realm of the literature—C. H. Peirce. A scared young man is sitting yonder at Valparaiso nervously eyeing me, looking at his watch and fumbling with his mythical mustache.

He will address you in a few moments. My eyes are next turned toward New England, and the "don't do it!" which Hinman yells at the top of his voice makes me shudder. At the same time I recognize a genuine friendliness in the warning. The expression of Shayler's face indicates a cautious doubt, as though he would wish us to stop and consider well before acting; but the genial young Heath comes to the rescue of the Puritan settlements, and welcomes us. I can see by the expression of Patrick's face that he does not lose sleep in shuddering over our probable awful doom.

But I cannot continue to make personal allusions. In every quarter I see approval—or at least I see disapproval—of what, does one inquire? "Why 'tis only a trivial matter at most," some one may remark. Under certain condition it might be only trivial; but in assuming charge of our new paper, we, ourselves, do not feel that it is a considera-

tion of secondary importance. For its success we shall rally our every energy; to make it meritorious we shall invest our every conceivable imitation of ability.

But I am digressing unparadoxically. I assumed a perpendicular attitude for the purpose of informing you that you are separately and unitedly welcome at this social gathering. And right here I feel that you will rest much more tranquilly when I honestly assure you that I am almost ready to resume my seat, having a pleasant duty to perform before thus gratifying my audience.

I have in my hand a small slip of paper on which is inscribed the following:

"THE PENMAN'S PAPER"

is the Art Gallery of the profession. It absorbs thought and ideas, only to reflect them again with added force and brilliancy. It is the most effective advocate of reform; the greatest incentive to progressive effort. For those which already exist let us pledge our support, and for the advent of additional ones let us reserve greetings of welcome."

There are men in our calling who are penmen because they love fine penmanship; who lend us their influence because they are broad-minded. Such a one will respond to the sentiments contained in the toast which I have just read. I am glad to present to you Dr. W. F. Roth.

"It is a fact, that a physician ought to be able to give directions for serving food, but as to how to respond to a toast of this nature, I confess somewhat puzzles me. However, new dishes as a rule merit our attention until thoroughly tried, and when found palatable their presence on our tables is ever desirable. The above, then, appears to be a dish exclusively for the penman. That new and well-served dishes are a benefit to the profession I have no doubt. No, don't say the table is full—no more room for new dishes. An epicure with an appetite worth entertaining is always on the look-out for something palatable, and that a new penman's paper, served in the most approved style of the art is more than welcome to the profession is simply putting it *rare* done. Besides, when we consider the ability of the cook who is to occupy the kitchen for the preparation of this new dish, our mouth at once begins to water. That Prof. Shewalter is able to take care of the kettle (the profession is fully aware, since his articles, boiled down for the columns of our journals, have always been served *well done* and particularly relishing. It is true a number of penmen's papers have appeared and, in due time, perished. Sometimes a dish is too *rare*, other times too *well done* and in many instances the cook is unqualified. Let us not condemn until a real good taste has been had, since there are many dainties in the profession, which, if served in the proper style and combination, make a dish of which we never surfeit. I have the assurance The Pen Art Herald will meet the demand of the daintiest epicure, and that the ingredients



The young man whose very striking likeness is given above is known in almost every corner of our country as one of the most finished of our American Pen-artists. May his shadow long linger in the portrait album of famous chalcographers!

of its make-up to be nourishing to master as well as beginner. Light up your fires, then, ye worthy editor, and set *The Herald* pot boiling, and may great chunks of success keep your fires burning for many years, is my earnest wish."

The next sentiments to which we will have a response, read thus:

"THE PEN.

"A potent instrument for the revealing and recording of thought, sentiment and emotion.

"In the hand of the critic, a two-edged sword; in the hand of the author, an inspiring implement for the drapery of mind creations; in the hand of the pen-artist, a magic sceptre which leaves in its track the tracings of beauty."

One who is, in the truest sense, an artist, has agreed to entertain us for a brief spell in connection with this toast. He is an adept word-painter, as well as an accomplished pen-artist. I refer to, and am delighted to introduce, FIELDING SCHOFIELD.

"One moved drop on a solitary thought,
Hath moved the mind of millions."

"The pen, whose potency has been felt and acknowledged through all time, has given us the key to richest fields of knowledge, to the records of past ages, and to the mighty truths of God. Through its mediumship have been revealed and recorded the Night Thoughts of a Young, the sentiments of a Tennyson, and the emotions of a Beecher. Even Othello's sword, with its icebrook temper, had not such potency; and victories, both in war and peace, shall be perpetuated by the pen, when the sword shall rust in the lake of oblivion.

"In the hand of the critic, the pen seems vested with a double power, and to stand as sentinel in the grand army of letters, armed with a two-edged sword. Sometimes it wrathes the rod of criticism with roses, again cuts with a keenness greater than the sword of Actius. Aye, the shock of a basilisk is more easily withstood than the fury of a merciless pen. Yet welcome it be, if it but cut the oily tongues of the unscrupulous and permit only the 'survival of the fittest!'

"However, this little instrument, so highly tempered, or its equivalent, the gray goose quill, hath been by Byron prized as nature's noblest gift; and in the hand of Shakespeare or Milton it could not have been less than a most noble and inspiring implement, a messenger of soul on tireless wings, waiting to view their mind creations, draped in supreme beauty and eloquence. Oh, for the inspired pen of such authors! Towering far above us by culture, we admire them as we do the Alpine heights whose summits we may never reach.

"As language fails to express the matchless power that lies in words flowing from the pen controlled by intellect, so too are words inadequate to express the wonder

and delight excited by the pen after leaving the hand of the author for that of the artist. No longer chained to angles and loops, it darts off with all the power of a magic sceptre, to model nature's own artistic designs—ever retreating and advancing, leaving in its track new tracings of beauty, till it hath wrought in completeness.

"A thing of beauty is a joy forever."

"Long live the pen! the potent, poignant, inspiring, magical pen—the archer-chamber's wand."

I have thoroughly enjoyed Professor Schofield's able utterances; and, at the same time, have been amused at the discomfiture of our next speaker. He is easily embarrassed, being not very well known in our profession. He wanted his part to be over at the beginning, so that it would be off his mind, and he could quit sweating long enough to listen to our other speakers. But let me hint to you, in all confidence, that this young man, Isaacs, has said a good many saucy things to me during the last few months in his letters, thinking, doubtless, that I, being

fiend, anywhere and everywhere, in season and out of season, just before a meal and just after a meal.

"The latter the chief supporter of the former." If by support is meant a daily ration of bread and butter, the above is partially true. But a penman does not live by bread and butter alone. Glory is the chief element of his subsistence; and the specimen sponger and autograph fiend are the springs from which bubbles forth the penman's glory.

"The penman may exist outside of a business college." Yes, he may, but the only way he can exist outside of a business college is as editor and publisher of a penman's paper. Any penman who has the privilege of existing outside the walls of a business college, and who does not edit a penman's paper at least six months some time or other in his life, is not worth a fig.

"But the Business College cannot exist without the penman." No, for it is well known that most penmen are big enough to contain the business college within themselves.

"May the Penman and Business College prosper."

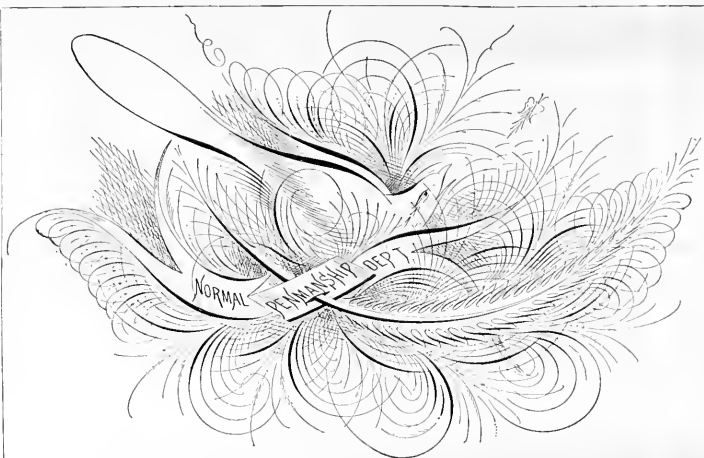


PHOTO-ENGRAVING OF SPECIMEN OF PEN FLOURISHING BY HENRY P. BEHRENSMEYER.

A Graduate of the Normal Penmanship Department of Gen. City Business College, Quincy, Ill.

unable to secure my revenge through the same means—having no ability in the line of giving utterance to serio-comic sentiments—unable to meditate any other line of vengeance. I am satisfied now, unless this young man should make his response a sort of personal one; in which case I shall immediately relax into a state of helplessness, and these exercises must be brought to a calamitous wind-up. Mr. Isaacs will remember to confine his remarks strictly to the following sentences—any digression, however slight, if it be in self defense, will cause a precipitous stampede—of your humble servant.

"THE PENMAN AND THE BUSINESS COLLEGE.

"The former is the corner-stone of the latter; the latter the chief supporter of the former.

"The penman may exist outside of a Business College—but the Business College cannot exist without the penman."

"The former is the corner-stone of the latter." I should say so. At least he is cornered by the festive specimen sponger and the favor-conferring autograph album

REGRET.

We have been laboring under a great many inconveniences and serious disadvantages in producing the first installment of our paper. Some valuable pieces of penwork, notably the heading and a "Greeting" design, have failed to reach us, from various reasons; and we have been compelled to omit many features which we had hoped to present at this time.

However, we have reason to believe that most of our readers are sufficiently good-natured to overlook our crude efforts at the beginning, and to accept our honest assurance that this month's work is but a pale "HERALD" of what the future will bring forth.

BE!

Be Enthusiastic! If you wish to succeed as a teacher of writing, you must "at once and forever" abandon the old tiresome, monotonous methods of instruction. The world is tired of too conservative instructors. Don't be one of that class, but imbibe plenty of good, healthy, nineteenth century ideas, and inhale the edu-

cational breezes of September '87 which you will find, are far more conducive to live school-room work than are the vapors which emanate from the tombs of Socrates or Aristotle.

Be Original! I do not utter those words to fill up space; I write them in frenzied earnestness, with an expression of countenance which reveals to those who know me the fact that I mean all the sentence could convey. Cultivate the organs of Construction and Ideality more than that of Imitation.

Be in earnest! This is not intended for a mere joke, either. *Wake up* before you enter the school-room; and when before a class, disseminate rays of electrical vivacity in every direction!

Be sociable! Allow an occasional smile to gleam out from behind the chaos of an assumed dignity. If the sunshine of a real whole-souled laugh, would, in your estimation prove disastrous in the extreme, you can, at least, venture to contract the serenity of your features until a smile penetrates the cob-web curtains which enclose your true nature.

Be progressive! If you have conducted a recitation without learning something new—without coming to entertain clearer views of the subject in hand, or without discovering some manner in which you can improve upon your present methods—then, I reverberate in a highly pitched key, that you ought to be labeled as an excavation from the ruins of Pompeii.

ELECTRIC BEAMS

KEOKUK, IOWA, }
Aug. 20, 1887.

MY DEAR SHOWALTER:

If the profession is ever rated at its full value there must be a greater display of genuine literary merit.

I trust that so excellent an opportunity will find you equal to

the task. You have my utmost confidence, and I predict for you encouraging support. Most truly yours,

CHANDLER H. PEIRCE.

Our young friend, G. J. Kretchner, of our "Forest City" is one of the most enthusiastic students of penmanship we have met. He is thoroughly wide-awake, and utilizes everything which comes under his notice, which will, in anyway, further his progress in the graphic art. It is one of his practices to collect wood cuts, lithographic and other designs, from which he is able to gather many valuable ideas to assist him in getting up engrossed pieces and elaborate specimens of pen work.

We wish everyone who receives this number of our new publication to write us a letter, giving us an account of their experience in learning to write. An encouraging word, if you can conscientiously profit it, will not render your letters less welcome, nor serve to contract our opinions of the humanity of our race.

A STRONG CHIROGRAPHIC COMBINATION.

BEFORE the Pen-art footlights, new actors are constantly appearing. Those that are truly the sons of genius are greeted with applause from an audience larger than a Booth ever drew—for it is scattered all over our country, in every secluded hamlet, in the dusty halls of learning and in the city's counting-houses and business establishments. Through an exhibition of talent and energy at the beginning of his career, the new actor perpetuates his stay upon the stage of action. In our penmanship profession we have had many fleeting characters. They have not secured for themselves any part in the drama for which they are fitted; they become superfluous appendages, and are soon discarded—falling into oblivion. But he who makes himself a necessity in a body of workers; who performs to the satisfaction of all, some needed work of reform that others have not had the courage to undertake—that person has carved the story of his life on the records of educational progress with such skill that the waves of years cannot efface it.

The landmarks in the past careers of two such young men may be briefly summed up as follows:

Mr. Putman was born in Gloversville, N. Y., in the early sixties. He attended the public schools of that place until '78, when his parents removed to Minneapolis, Minn. For two years he was a student of the Washington school of that city, after which he spent the same length of term in Macalester College. He next turned his attention to the business branches, graduating from the Commercial Department of the Minneapolis Academy. While a student at the academy he took a course as "Special" at the University of Minnesota. On final examination at the academy, he ranked well in all the business studies, taking first prize for best balance sheet, as well as winning second laurels in the oratorical contest. It was while in this school that he first became interested in penmanship, being under the tutelage of Prof. A. G. Coonrod, now of the Atchison Business College. He taught for one winter in the Business Department of the academy, after which he attended Flickinger's Select Writing Academy of Philadelphia, for the purpose of perfecting himself in all branches of penmanship—and in this, he succeeded admirably.

He now accepted a position as assistant teacher of Penmanship and Book-keeping in the Archibald Business College, Minneapolis. After one year's work in this capacity he returned to Philadelphia and graduated in plain and ornamental penmanship. Resuming his work in the Archibald College, he was placed in charge of Penmanship, Book-keeping and Actual Business Departments, a position which he is, at present, ably filling.

Mr. Putman unites with his ability in penmanship, many other attainments of practical utility. He is an expert accountant, and is a competent and successful teacher of Commercial Law, Arithmetic and Correspondence.

As an ornamental penman, the professor is said to have few equals. His work in the line of resolutions and memorials, for richness of design and taste in execution, is rarely equalled. Like his celebrated teacher, Prof. Flickinger, he is modest, unassuming, and of a retiring disposition, consequently is not well known to a great



many in our calling. He belongs to the Athletic Club, Bicycle Club and a prominent Toboggan Club, all of Minneapolis, and is also a member of the League of American Wheelmen.

Being an advocate of out-door sports he always spends his vacations in camping and fishing.

Mr. Kinsley was born, in the front row of the sixties, in the manufacturing village of Blackstone, Massachusetts. Not unlike the average youth, he obtained his first educational training in the public and private schools of that and neighboring towns. While attending the High School at Woonsocket, R. I., he decided to become a business man, and with that object in view entered the Providence Bryant & Stratton Business College.

Here he was under the gifted instruction of Professor E. M. Huntsinger, now of Packard's New York College. Direct contact with such a master, combined with hearty encouragement from the Principal, Mr. T. B. Stowell and the entire faculty, had the effect of kindling within him a desire to excel in this lovely art, which only practical conquest could ever entirely satiate. Upon graduating from this school, Mr. Kinsley obtained a position as assistant book-keeper for a large cotton manufacturing company of Providence. After two year's experience as a book-keeper, he decided to enter the field as a professional penman. Realizing that a careful training was necessary, he selected the man who, above all others was qualified to impart this training—Professor H. W. Flickinger of Philadelphia. He was under the guidance of this renowned penman for six months, and was the second person Mr. Flickinger graduated. Soon after completing this valuable course, he obtained a position as teacher of Penmanship in the famous Eastman College of Poughkeepsie, N. Y., where he remained for seven months, when he resigned to accept his present position as Principal of the Commercial Department of the Western Normal College, Shenandoah, Iowa.

This position he has held for two years, and has been engaged at a largely increased salary for another year. When taking this position he found eleven students in the Department, but by hard work he has built up a complete Business College, with an annual attendance of over two hundred. His specialty is penmanship, but he also teaches Book-keeping, Commercial Law and Business Correspondence.

As a penmanship teacher, Mr. Kinsley has no superior; the work of his students

will testify as much. And as an expert penman in all branches of the art, he is far above the average.

From the records it would seem that by combining the experience and skill of those two workers in the accomplishment of one purpose, results of the most satisfactory nature would follow. An epoch in the history of their lives has been the bringing out of their new work—the "Series of Lessons in Plain Writing." A mere recital of the biographies of the authors will not allow of an enumeration of the merits of this publication; but we must add that it is not calculated to detract from their fame or the brightness of their past records.

BUGLE NOTES!

STIRRING WORDS FROM WELL-KNOWN WRITERS.

Friend Showalter:—The announcement of the forthcoming "PEN-ART HERALD," under your Editorial Management, is hailed by me with great pleasure and satisfaction. To know that our Art is being more and more appreciated, to see journals devoted to its interests springing up on every side, should be evidence enough that, in a literary and journalistic sense, our profession is beginning to assert its demands for recognition.

The press is the educator of today; of the truth of that assertion, I think there can be no doubt. The profession that can boast of a half dozen or more representative journals of their craft is surely not made up of block-heads and egotistical greenhorns. Our army of workers, our array of talent, has many times in the past been subject to ridicule, by a certain class of persons; but with the ever increasing accessions to our numbers; with the advent of a broader intelligence and the diffusion of an encouraging spirit of liberality and progressiveness throughout our ranks, we can now challenge any similar calling to produce a better class of men, a more refined, cultured or intelligent brotherhood than that in which you and I take pride in consisting, each of us, a link.

Our journals are the main-stay of our profession—the more we have, the stronger we grow—and for that, if for no other reason, I should desire you to succeed.

Sincerely, Your Friend,

H. F. VOGEL,
Editor Penman's Art Gazette.

My Dear Showalter:—I hasten to congratulate you upon your new enterprise. Have read your many articles with exceed-

ing interest and pleasure, and feel that your success is already assured, or at least will be, if commensurate with your ability, enthusiasm and love for the art.

Sincerely and Fraternally,
FIELDING SCHOFIELD.

Friend Showalter:—If you feel that you have sufficient business and journalistic ability, and have a sufficient knowledge of the world and its ways to make your enterprise go, why go on! Take nobody's advice; it will make an imbecile of you! I shall watch you, don't forget that; and shall await anxiously the appearance of the "small, but fiery" PEN-ART HERALD.

Fraternally,

E. K. ISAACS.

Regarding the field for such a publication there can be no doubt; and if started on a firm basis, and the proper plan pursued, it can, surely, be made profitable. You must steer clear of "chirographic bumsers;" keep a cool head; exercise taste and ability, discretion and judgment, and the natural harvest ought to be success.

H. W. SHAYLOR.

My dear Showalter:—To see you as editor of a penmanship journal would be to see you just where you belong. I know of no one so likely to make a grand success of such a venture as yourself. To say the least, I think you are especially gifted in this very direction, and I believe that the profession—knowing you so well and so fully cognizant of your ability—will rally to your support and aid you in giving us a pure and meritorious penman's paper.

M. B. MOORE.

Since our school days at Oberlin none have watched with greater enjoyment, your steady advancement, than myself, knowing full well that hard and earnest labor has been the lever which has lifted you from obscurity, round by round, on the great ladder of progress. I earnestly desire to see your paper one of the brightest, and frankly bespeak for a brilliant success.

E. W. BLOSER.

Your ability for the line of work in which you are about to engage is undoubted; and in all your undertakings, you have my wishes for a brilliant success.

D. H. FARLEY.

I believe your periodical will enlist, at the outset, the hearty cooperation of all these who evince a living interest in the affairs of our profession.

E. M. HUNTSINGER.

I am glad to see you embark in this field, and trust that "glory" may not be your only reward.

D. B. WILLIAMS.

My advice is, "Make a success of it!" And I believe you will follow this bit of admonition as though it were the utterance of a chirographic sage.

I. W. PIERSON.

To the person who will send us one additional subscription, when sending in their own, we agree to write a letter of at least two pages, breathing in stentorian sentences, our sentiments of *thankfulness for the favor*.

The Pen-Art Herald

A Monthly Journal of Penmanship Literature.

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Our office is at 251 PEABODY STREET,
Cleveland, Ohio. W. D. SHAWLER,
Editor and Publisher.

GLEANSINGS FROM THE EDITOR'S DAY DREAMS.

The idea that the value of a periodical should be estimated by the standard of what the world calls "utility," or that its matter should be weighed in the scales of a cynical public mind, is one of injustice, and is the fruit of a prevalent tendency toward materialism. A publication which has for its ideal of usefulness the catering to public needs of *only* a business nature, or of presenting ideas that are confined strictly to the daily routine work of life, does not inculcate in its makeup the true spirit of advanced journalism, nor does its ideal comprehend the essence of cultured thought. Real usefulness in periodical effort comes from presenting material theories in such a manner that they may serve to lead the mind to a more lofty plane of intelligence and a more elevated conception of the obscure significations which cluster around life.

There exists no reasonable excuse for the lamentable lack of good writers among journalists and literary men and women. If their life work consists in wielding the pen, we fail to see why they should not consider it of the utmost importance that they become *skilled* in its use. The fact that *ideas*, and not fine penmanship, are what they wish to disseminate, does not veil the fact that the pen is their most important implement, and that their lack of skill in using it is no more consistent than would be a total disregard of gesture or elocutionary effort in an orator.

Without beauty of expression, speech loses much of the charm of thought; so, without a neat dress and legible appearance, recorded ideas become obscure and lifeless.

Good penmanship and literary taste are certainly desirable and congenial companion-attainments, as the other deftly pictures the meaning the other strives to convey. Being so nearly allied and both being accomplishments within the reach of the most ordinary person, it should certainly be our aim to cultivate them together. The inability to *think bright* and valuable *thoughts* is no more to be condemned than the slothful habit of transferring them to paper by means of an uncouth and repelling style of writing.

The mind reverts tires of lengthy essays or of seemingly endless orations as long as originality of expression and brightness of thought characterize each succeeding step. Brevity is a highly desirable quality in literary productions where *ideas* are scarce; but we wish an author would continue indefinitely, who unfolds to us the scrolls of polished thought, and who causes the scintillating beams of undis-

covered truth to shine in upon the dormant powers of the intellect, calling into active existence and causing to bloom in hidden sweetness the inert and slumbering qualities of beauty which should adorn a symmetrically developed character.

Brevity, then, should be an act of propriety, a consistency, which must be determined by the extent and character of intelligence used, of ideas presented, of thought embodied.

Because it may not be necessary, in order for one to master practical writing, for one to attain to a marked degree of proficiency in flourishing, does not argue that time spent on this branch is thrown away. It is not strictly necessary to broaden our range of thought in any direction, but by giving attention to those things that are intimately related to our specialty, we obtain increased proficiency and additional reserve power.

A prominent member of one of the most widely known wholesale book and stationery firms in the country, and who, by the way, is deeply interested in penmanship, and well known to the profession, remarked to me, during a recent conversation upon educational topics, that, in his opinion, many of our business colleges had adopted very injurious and unwise methods of advertising. He gave examples of the inflated claims put forth by some schools, and added: "If we misrepresented the qualities of our goods in the same degree that some commercial schools magnify their advantages, we would not be allowed the use of the mails. And were we restrained by nothing but *business policy*, we should certainly avoid willful misrepresentations, as we would not expect, unless we faithfully described an advertised article, to receive a second order from the same source. I certainly think that our business colleges would insure for themselves a more permanent prosperity by avoiding the blustering style, and adopting that tone which would give to their circulars the flavor of downright honesty and reliability."

In a recent letter, our old friend, Prof. Bixler, makes use of the following words: "I don't think there is such a great difference in our *real* opinions in regard to teaching writing as an outsider would suppose from a perusal of our published articles. It is an easy matter for two persons to stand on the same platform, and yet look in opposite directions."

WILLIAMSON INTERVIEWED.
OUR PEN-ART SPY CALLS ON THE PROGRESSIVE EDITOR OF "THE WRITING TEACHER" AT HIS RICHMOND SCHOOL.

"Professor, our boys up North have gotten the idea that you are making about as much money in the teaching field as any one in the profession. I suppose they are not far wrong?"

"I am not posted on what others make, so am unable to answer your question. But I do make *penmanship* pay, and have always done so since entering the work of teaching—over ten years ago."

"How do you do it, may I ask? Is there some secret about it?"

"No secret whatever; it is simply a business matter, I assure you. I aimed to thoroughly prepare myself for the work before commencing, and have devoted my energies and thoughts to it, in the same degree that I would have done had I chosen any other line of business."

"How do you account for the failure of so many young penmen to realize a living income out of their teaching and other work of a penmanship nature?"

"On the grounds that a great many of our young teachers have inflated ideas of their work. Instead of working in a cool-headed manner, instead of exercising business tact and ability—they show a decided lack of practical ingenuity and adopt a bombastic style of talking and advertising. I tell you there are more ignorant, puffed up, conceited teachers of penmanship than I would imagine at first thought."

"I, too, have met with not a few of this class, and am of the opinion that they are mainly responsible for the prejudice which exists, in some communities, against writing teachers in general. But you believe in aggressiveness in advertising, do you not?"

"I do; but there must be brains back of it. A lack of real, discerning intelligence will soon be discovered by a thinking people. There are many qualities and qualifications of which the successful writing teacher must be possessed. His skill in execution must be of a versatile character. In the presence of the business man he must be able to write a handsome, rapid style, perfectly plain and legible; when striving to attract the attention of the verdant youth, he must be able to throw in numerous flourishes and sparkling shades—as well as to deftly call into a pictured existence birds and swans of different species. When catering to the fancy of the average young lady, delicate and tasteful scroll-work is often effective."

"But some of our professionals condemn the use of flourishing or ornamental pen work in catching the attention of the inexperienced. Do you look upon this practice as perfectly legitimate?"

"I cannot see it in any other light. Does not the tradesman adapt his wares to the various tastes of his customers? If I can procure a student by showing him my ability to execute a bird-flourish, and after getting him in my charge, teach him something more substantial, in connection with it, I do not consider that I have been guilty of an immoral act."

"You were speaking of the necessary qualifications of the teacher who succeeds. Are you through with the enumeration?"

"Teaching ability—the power of securing an interest on the part of the pupil, and of concentrating and fastening that interest on the work in hand—is another essential quality. Good social qualities, pleasing address, graceful demeanor, tidy appearance, personal magnetism, a sunny general education, literary and art tastes, temperance principles and habits, plenty of enthusiasm and push, energy and courage. In short, the elements of success in the penman must be fully as marked as they are in the practical man of business."

"You are permanently located here in Richmond, I believe. Does this work yield better profits than itinerant teaching?"

"The receipts are greater—so are the expenses. Much job pen-work can be secured when one is located in a city. On the whole, I make about the same amount now as I did when traveling."

"Why do you use copy-books in your school?"

"For the same reason that I would use written or blackboard copies—to furnish models for study and practice."

"Do you think there is room for traveling penmen in the South?"

"Yes, there could scarcely be a better field. Expenses of all kinds are trifling. Money is not scarce. The boys and girls will all welcome the advent of the writing teacher in a village or rural community, and the spirited young teacher will earn a good livelihood in this work. Some of the most pleasant recollections of my life are connected with my itinerant teaching. There is, also, a good field open for the enterprising penman in our towns and cities. Many a young man, possessed of skill in penmanship—who is wearing his life out on the farm or in the workshop—could, if he but had the confidence necessary, build up a paying and permanent school in almost any live place of a few thousand inhabitants."

"What are your views regarding the penman's papers of the country?"

"They have always been my greatest helps—my most prolific sources of inspiration and encouragement. There's room for dozens yet. Let them come! I am glad that the "PEN-ART HERALD" is added to the list! I believe it has come to stay; and with the features it proposes to introduce, I think its birth has marked an era in the history of our chorographic literature. I, for one, shall lose no opportunity that may present itself for lending my cooperation; and all concerned in its welfare may rest assured that the enterprise will have, at least, all of my support that it needs, and the benefit of all the influence that I may be able to exert."

QUERY-BOX LECTURE.

In our next issue we shall give a small amount of space to the answering of questions pertaining to the art of penmanship or touching upon any theme of interest to our readers.

All are invited to propound queries, and by mailing them in time for the October "HERALD" each one will receive our thought and attention—with the most logical responses which we are capable of making. Come on with your interrogation points!

OUR VISITORS.

Western Penman: full of pen-work illustrations, sound sense and practical ideas.

Writing Teacher: the jovial delegate from the south; smiling and attractive.

American Penman: an aristocratic looking caller, but with a very sociable and sunny-natured guest.

Penman's Art Journal: sedate and stately from the effects of passing years, yet still in the glowing vigor of maturity.

Exponent: perfumed with the oil of brightness and somewhat timid in the expression of opinions—yet its visits do us good.

Gaskell's Magazine: prepare to smile, is what it means when this product of Evolution drops in. "God bless SCARBOROUGH!" echoes many a wise scribe.

Penman's Art Gazette: a crisp and sparkling, lively and good-natured. May it withstand the frosts of many summers and winters to come!

A teacher must be able, at all times, to command the attention of every pupil in his charge. Do not begin to talk until all are listening. If one is inattentive, others will soon catch the infection.

Amateur's Page.

A WORD WITH AMATEUR PENMEN.

BY F. S. HEATH.

It must be surprising to the older penmen to observe the number of young men who are making a special study of penmanship at the present time. These students are found, hundreds of them, in the schools of penmanship and business colleges; they are scattered over all the land, in almost every hamlet, town and city; they are on the farm, in the workshops, the stores and the schools; in short, everywhere we find young men, and young women as well, delving in the mysteries of the beautiful art. And their number must cause a feeling of wonder and surprise to those of the craft whose

good writing has also grown in a like proportion. Good writing is coming to be expected and demanded of all young men seeking mercantile employment. With our increase of good teachers and the wide influence of our papers, it is becoming generally recognized and understood that good writing is not a natural gift, but is *acquired*, like all other human attainments. The field, then, with the spread of knowledge, is widening, and the real master of penmanship can find plenty of room. Poor writers are all about us; every school is filled with them; they are in every home. Yes, there is plenty of work for the good penman.

But there must be preparation for the work, and good, thorough preparation too. As the people grow to appreciate and desire good penmanship, they learn to know of what it consists. The diffusing of

BRAIN AND MUSCLE IN PENMANSHIP.

A PACKET OF OLD AND NEW OPINIONS.

"While I would not wish to depreciate the importance of movement, I would locate the foundation of good writing in the brain and not in the arm."

S. R. Webster.

What can the ardent advocates of movement offer to show the fallacy of this assertion? Or is it fallacious?

"Movement is the foundation of good writing."

J. B. Duryea.

The statements appear to be somewhat different; but which is the more reasonable?

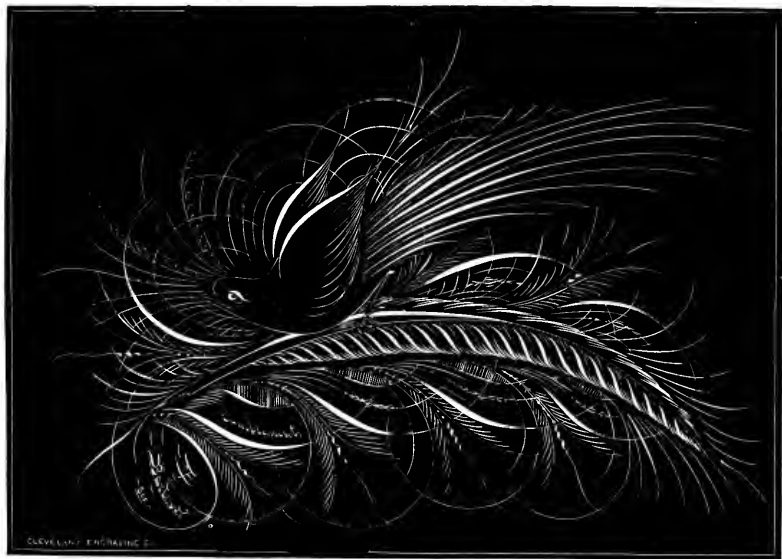
"Ideas lie at the bottom of good teaching and good execution. The writer who studies the most and writes the least will, at the end of a year's

RECENT PENMANSHIP VENTURES.

We have been favored with a copy of "BIXLER'S PHYSICAL TRAINING IN PENMANSHIP."

It is handsomely bound and the illustrations are attractive. The nature of its contents renders it *unique* as a treatise upon writing; yet it is none the less valuable, and the professional, as well as the aspiring learner may find within its pages, much to think over and meditate upon. Prof. Bixler, the author, entertains advanced views in regard to teaching, and is fearless in expressing them.

The latest and best work, in compendium form, of which we are informed, is "A SERIES OF LESSONS IN PLAIN WRITING," of which Profs. H. J. Putman and W. J. Kinsley are the talented authors.



The Original of the above Cut was Designed and Executed with a Steel Pen by S. E. Bantow, one of the Penmen of the Ohio Business University.

memory goes back to the time when it was not so—when schools of the art were few and poorly patronized, and no journal shed its enlightenment for them. It is not strange that these men sometimes ask if there is room for this large and growing army of amateur penmen. It is not to be wondered at that the conservative should believe that soon the supply will greatly exceed the demand. Yet there is no real cause for alarm. Only a small proportion of those who are studying penmanship will ever enter the profession as teachers. A large majority are studying the art because of the business and social advantages to be derived from the ability to write a good hand. These aside and the number who are disposed to follow penmanship for a life's work, is not alarmingly large. There is ample room for all who will work to master the whole subject. If the number of good writers has steadily grown for several years, the demand for

chirographic knowledge has educated the public taste concerning it. Qualifications which a few years ago would have brought you fame and rich success, will not suffice now to save you from ridicule.

Greater skill in execution is demanded; a thorough knowledge of teaching principles you must have; a better education and a broader culture are expected; and without these you cannot reach a high degree of success in the field of penmanship. With these qualifications you have a career of usefulness before you. The work of the profession will soon fall upon your shoulders. The old men are stepping one by one from the ranks. Soon the last one will be gone, and you will be the veteran to another rising generation. The work of the fathers falling to you is a great honor and a heavy responsibility. Working with the full strength of your young manhood, the responsibility will be well met and the honor nobly gained.

Epsom, N. H., July 18, 1887.

practice, execute far better than he who practices continually."

A. H. Hinman.

The above contains a good deal of valuable suggestion to the learner; and may well be pondered and digested by the teacher.

"Acquire a good movement, first of all."

A. M. Snyder.

"First form; second movement."

B. M. Worthington.

"In penmanship, more of the work is mechanical than intellectual; the mind must act in unison with the body, but execution soon becomes of a mental automatic nature."

W. W. Bennett.

The foregoing extracts are taken at random from articles that have appeared in the different penman's papers. Our object in presenting them in this form is to exhibit the apparent contrast in ideas concerning the real foundation of skill in penmanship.

As its name would indicate, it is entirely devoted to writing, and as a guide for the home student cannot fail to prove all that could be desired.

It consists of seventeen very beautiful plates, the paper used being an excellent quality of cardboard. The copies are seemingly perfect in every detail; they are graded in an inductive manner, and present an admirably arranged course in practical writing. The book of instructions which accompanies the plates is far more complete and comprehensive than anything of the kind extant.

It is a genuine pleasure for us to commend such a valuable addition to the penman's and student's library, and we assure our readers that it would be exceedingly difficult to procure another work on penmanship possessing equal merits.

Subscribe for the PEN-ART HERALD.

In the School Room.

PENMANSHIP IN PUBLIC SCHOOLS.

BY C. N. CRANDIE.
ARTICLE NO. 1.

WHEN the editor of the HERALD requested us to write an article on the subject of penmanship, suitable to appear under the heading "In the Schoolroom," our first inspiration was to give the teachers of public schools a thorough going over on account of their inability to teach the branch. Then we remembered of having heard several hundred teachers plead the lack of time to learn penmanship, so our course will be pursued in a gentle way, and we believe our good friends, the public school teachers, will, in due time, see that their work will not be considered a success until their pupils show as much progress in writing as in the other branches.

We firmly believe that the time is near at hand when an applicant for teacher's license will be required to present a satisfactory style of penmanship, both on paper and blackboard, instead of simply answering a few old cut-and-dried questions which simply amount to nothing.

As the HERALD seems to be designed to meet the demands of the common school teacher, it will be our aim to present such methods and illustrations as will enable the teacher to practice for himself and present the subject to his pupils in such a manner that interest and improvement will be certain.

POSITION.

Sit erect; feet flat on the floor; right side inclined toward the desk enough so that the elbow may rest on desk; position of hand and pen as near like illustrations as possible without tiring the hand too much.



Let the thick part of arm just below the elbow, rest on desk, and tip of little finger on paper. See that these are the



only rests of the hand and arm while writing.

EXERCISES.

Too much practice cannot be given to the development of the muscles by vigorous movement drills on different letter exercises. We present a few simple copies with this article, which we consider among

the best for beginners. They should be practiced rapidly, with arm and finger resting on desk and paper as above mentioned, forcing the finger to slide on the paper with each stroke of the pen, thus acquiring what is commonly termed *Muscular Movement*.

The teacher should place the copy on the blackboard and thoroughly explain the position of each stroke, in order that the pupil may first understand what he is going to do. The small o exercises in first line of copies are the best for practice of sliding the hand. See that each letter is closed at the top. After about ten minutes' faithful practice on small o, take the copy in second line and give it some faithful practice, then return to small o. As soon as these exercises can be made fairly well, take the small a in circle. Master each copy before advancing to the next, and after a few lessons, you will be surprised at the interest manifested in the work, and soon the writing period will seem too short, and the pupils will look forward to the writing hour with pleasure instead of dread. This accomplished and you have gained the victory.

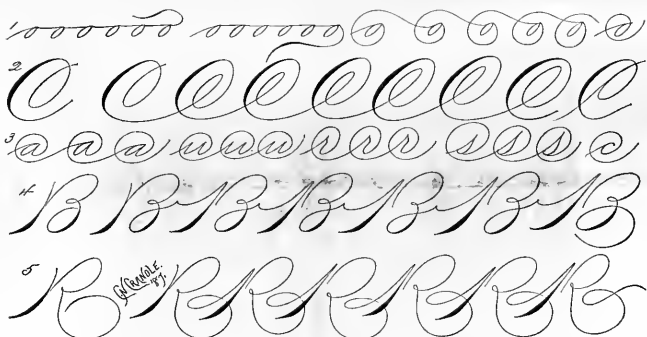
Do not bore your pupils with the old analysis of the letters—the very thought of it is discouraging in the extreme. In

cut, well known as author of "Appleton's Standard Penmanship," writes us a letter in a rich style. He does not believe in the idea of more penman's papers, but while we can't coincide with his views on that subject, we like the man none the less, and trust his letters will invade our editorial domain often.

Our jolly friend of the "Gem City," Henry P. Behrensmeier, occasionally sends us a slip of his writing or a card which we never could discover language suitable for describing. *Elegant—no, superb—oh, we can't frame a sentence that embodies an expression of our feelings when looking at his work—so please fill out this paragraph with your imagination, indulgent reader.*

We hear from C. P. Zaner, too. Most of us are aware that he lives at Columbus, Ohio. We sometimes wonder if his first name does not sound like his post-office; at least we think he is an explorer in the world of pen art. He has certainly discovered an immense amount of new beauty in the art of pen-flourishing. His work in that line is the chief topic for gossip among our pen propellers just now.

Professor U. McKee of Oberlin fame, never loses an opportunity to make our enthusiasts swell by an inspiring letter.



future articles in the HERALD we will present our methods of teaching penmanship without the old analysis.

DIXON, ILL., SEPT. 1, 1887.

OUR POSTMAN.

We have been favored with an unique and effective design in flourishing from the inspired pen of D. H. Farley, Trenton, New Jersey. Mr. Farley's skill with the pen is only equalled by his sterling quality of intelligence and common sense in all matters pertaining to the work of his calling.

F. E. Cook, Penman, Business College, Stockton, California, sends us some specimens of his card-writing which exhibit a marked degree of skill and delicacy of touch.

Some recent letters from that pen-giant, W. H. Patrick of Baltimore, Maryland, serve to increase our admiration for his attainments as a penman and his liberal qualities as a man. He has prepared a little gem of plain writing to be engraved for the "HERALD." We are sorry that it arrived too late for use in this issue, but it will constitute one of the many good things which our future numbers will bring to your homes.

Lyman D. Smith of Hartford, Connecticut,

He is a whole-souled, noble-hearted man, and, so far as we know, has not an enemy in the world whose friendship would be worth possessing. We hope to give our readers an extended peep into his school and home-life in an early issue.

C. H. Peirce, whose "electric" radiance proceeds from Keokuk, Iowa, mails us a package of specimens, consisting of a glittering array of extended movement exercises. His pen glides through the intricate mazes of technical combinations with an easy familiarity that is refreshing. He also sends us a portly looking swan, gracefully swimming on a lake of quills and flourishes. He says it is to "Show Walter some Piercing Strokes."

Our highly esteemed friend, E. W. Blosser, of Delaware, Ohio, writes us from his home at Plainfield, Pennsylvania, where he is spending his vacation. If his handwriting becomes even more beautiful than it is at present from this refreshing contact with the charms of mountain scenery, we fear that our editorial fraternity will be compelled to form a chirographic syndicate for the purpose of importing figures of speech suitable for describing it to the readers of our papers.

During our experience as a teacher of penmanship we have had opportunity

to get an insight into the practical workings of dozens of business colleges; and it is a real pleasure for us to call the attention of our readers to the advertisement of a school, which, we candidly believe, has advantages on a par with the best schools in America. We refer to the Ohio Business University. While we have no connection with the school, we are near enough to know what is the character of work done within its walls, and have never met with a better qualified faculty, nor have we ever seen a more elegantly furnished set of school-rooms. Those desiring to prepare for teachers of penmanship will here find splendid facilities, there being four excellent penmen and teachers on the faculty list.

AMONG THE BUSINESS COLLEGES.

All Schools of Commercial Science are earnestly requested to mail us their catalogues, circulars and other documents, thereby enabling us to gain an idea of the progress they are making and the quality of work they are doing.

The popular educator, Prof. G. W. Brown of Jacksonville, Ill., seems to be unusually prosperous. His school is one of the leading commercial institutions of the West. He has lately secured the services of E. H. Robins, whose "business writing" will, we think, satisfy even the most fastidious. Mr. Robins will have charge of the Penmanship Department of the school during the coming year.

From all the data we have at hand, we are forced to the conclusion that the Atchison (Kansas) Business College is not an ordinary School, by any means. It has several accomplished penmen in its faculty.

Elliott's Business College, Burlington, Iowa, could scarcely be anything else but a first-class Business College, when such an educator as G. W. Elliott is at its head, and when such a penman as I. W. Pierson belongs to its faculty.

The healthy young giant of Cleveland, the "Ohio Business University," now stands on an equal footing with the leading schools of business of which our country can boast.

Prof. A. W. Smith of the Meadville, Pa. Business College, if we can judge from a highly flattering notice in one of his home papers, is not allowing long service to cool his enthusiasm, but is making his school more and more popular each succeeding year.

The Penman's Art Gazette

HAVE YOU SEEN IT?

IF NOT

HAVE YOU HEARD ABOUT IT?

—IF NOT—

YOU SEE THIS ADVERTISEMENT

DO YOU NOT?

Send 10 cts. for sample copy and lock it over. No more free samples. We pay for what we get; if you are a live penman or a lover of penmanship you will never regret spending 10 cts. for a sample copy. Address,

H. F. VOGEL,

Temple Court.

CHICAGO, ILL.

The WRITING TEACHER

**PENMANSHIP PUPILS, AMATEURS, AND
PROFESSIONAL PENMEN.**

WRITTEN CARDS

Business Writing

Flourishing

E. H. ROBINS, Penman, Business College,
JACKSONVILLE, ILLINOIS.

DON'T READ THIS

AGENT'S SAMPLE BOOK

TESTIMONIALS.

I recommend Prof. Prudden most cheerfully and assure the public that any work in his line undertaken by him will be executed to the best of my ability.

N. S. COLLINS, Penman.

Total worth..... \$50
No letters answered unless money accompanies the order.

No letters answered unless money accompanies the order.

GOODYEAR & PALMER,
CEDAR RAPIDS, IOWA.



BIXLER'S AMERICAN PEN ART HALL,
COLLEGE OF SHORT-HAND AND
COMMERCIAL SCHOOL.

Send for big catalogues. Send 60 cts. for Bixler's Physical Training in Penmanship, the latest and most popular work on Rapid Writing. Beautifully bound in cloth. Tells all about organizing and teaching classes. Hundreds of testimonials from pennmen and Educational Journals.

"A handsomely bound book of 62 pages setting forth an excellent system."—*Gaskell's Magazine*.

"Treats the subject intelligently, presenting many valuable suggestions to the young penman."—*Penman's Art Journal*.

Address,

G. BIXLER

WOOSTER, OHIO.

THIS SIGNATURE WAS NOT HAND-ENGRAVED, BUT PHOTO-ENGRAVED FROM ORIGINAL RAPID WRITING.



During the past two years several hundred have trained themselves by my **"50-LESSON COPIES"** for home learners. The Course consists of a multitude of WRITTEN COPIES, Enriching Exercises, Small Writing, Capitals, Word and Sentence Copies, Business Forms, Page Writing, Letter Writing, Business and Fancy Capitals, series of Muscular and Whole-arm Capital Exercises, Business and Fancy Initial Combinations, etc. ALL COPIES DIRECTLY FROM THE COPY BOOK. Also, direct printed instructions. The entire 50-lesson series of Written Copies together with Instructions, sent in one package, post-paid, for **\$2.00**. Circulars free. Address,

E. K. ISAACS

E. K. ISAACS,
Penman N. I. Normal School,

Mention PEN ART HERALD.

SOMETHING NEW THE FINEST EVER PUBLISHED A SERIES OF LESSONS IN PLAIN WRITING!

—BY—

H. Putman

AND

H. Kinsley

NO CATCH-PENNY AFFAIR, THAT WILL MAKE ITS PUBLISHERS A FORTUNE IN SIX MONTHS AND THEN DROP FROM VIEW, BUT A FIRST-CLASS WORK IN EVERY RESPECT AND ONE THAT HAS COME TO STAY.

The copies are not cheap, photo-engraved ones, but are elegantly engraved on copper and printed from stone on the finest kind of very heavy plate-paper. All of these copies have been prepared expressly for this work and are not the cut-off portion of a system of penmanship or the stale specimens that have appeared in the penmanship papers. They are entirely new. For some years a need has been felt for well arranged copy slips of plain writing. The want we think has been met in "A Series of Lessons in Plain Writing."

It advocates the unscular movement and tells you how to get it and hold it. It is what its name indicates—on Plain Writing alone. It does not give ornamental work of any kind, not even decorated capitals. All of the space is occupied by plain writing. Isn't that something new? It does not give optional or variety capitals but holds to one set throughout. The work is systematically arranged, and not thrown on in a haphazard manner to fill up the slip. The "Instruction Book" contains from two to four times as much information as any instruction book given with any similar work ever published. It is a complete instructor and explains all the hard points in writing. The work is divided into two parts.

PART ONE.

Part 1 contains seventeen elegantly engraved slips printed on heavy plate paper. These slips are not bound together, and one can be taken out of the case and the others kept clean.

They do not give any ornamental copies, or various styles or capitals, but adhere to a systematic set, and thus make the acquirement of a good hand writing much easier than by any other plan. They are just the thing to use in the school room, and will surely obtain good results whenever used.

There are two slips devoted to movement exercises, giving fifty-five different exercises. The small letters are given in the order in which they should be taught, and works are arranged so as to introduce no letters but those already practiced. This will be of great help to teachers. The small letters are analyzed by means of staff lines.

A great variety of words introducing nothing but small letters. The finest set of plain capitals ever given. The capital letters are analyzed by a new plan easily understood by all. The exact spacing of all parts of the letters can be seen at a glance. Following the analyzed capital a letter is given for practice. Then comes a short word introducing the capital, followed by a short sentence, starting with the same capital. The capitals are given in the teaching order, as well as the small letters.

The figures are analyzed by means of staff lines, and a great variety of commercial abbreviations are introduced. Forms of draft, receipt and letter are prominent features. The letter, as a model for letter writing, is worth alone the price of the work. One slip of "solid" writing.

PART TWO.

Part 2 is the "Instruction Book" to accompany the slips. This is the most complete and comprehensive ever given in connection with work of this kind. It does not simply mention and skim over the difficult points in writing but explains all of the hard points.

It contains chapters on "Materials," "Position" (giving cuts), "Form," "Movement," etc. There are twenty lessons mapped out, with copies and explanations given for the benefit of students and teachers. A chapter of "General Information" and a great many points of interest are touched upon.

The slips and Instruction Book are enclosed in a neat and substantial case and mailed to any address upon receipt of FIFTY CENTS.

The entire work is the result of teaching experience, and if it does not give satisfaction, money will be refunded.

Agents wanted in every town and school. A liberal discount given. Money can be made selling these "Lessons" as they sell at sight. Collect all other "Compendiums" on writing that you can find in your neighborhood, send for a copy of the "Lessons" and compare. One can be ordered in this manner, where a number are wanted and it will prevent defrauding the remaining people who want copies. If this work is not better arranged, has not a better quality of work, printing, paper, etc., and does not give more for the money than any similar work published, we will refund the money and pay postage for return, providing it is returned in good condition.

PRICE, FIFTY CENTS.

SEND POSTAL NOTE IF CONVENIENT; IF NOT, SEND 1c. AND 2c. STAMPS.

ADDRESS EITHER OF THE PLACES THAT IS NEAREST TO YOU.

P. O. Box 186.

MINNEAPOLIS, MINNESOTA. }

PUTMAN & KINSLEY.

P. O. Box 787.

SHENANDOAH, IOWA. }

WHO SHOULD HAVE A COPY?

The Beginner,

The Amateur,

The Public School Teacher,

The Traveling Teacher of

Penmanship,

The Professional Teacher of

Penmanship,

And all others who are Interested

in Penmanship.

TESTIMONIALS.

For fear that the readers of this advertisement may think we have a case of the "big-head" over our publication, and are saying things that are not so, we give below a few testimonials. These are not all we have in stock, by any means, and if you watch the columns of this and other penman's papers, you will see more of them. We are proud of the support we are receiving from the profession:

PROF. E. K. ISAACS, Normal School, Valparaiso, Ind.
I AM REALLY SURPRISED AT THE QUALITY, QUANTITY, AND GENERAL EXCELLENCE in arrangement, engraving, etc. I was by no means looking for such a work. Such a series of copies with the explicit instructions given, can not help but be a very valuable aid to any who are striving to improve their handwriting. I may possibly get into my head to raise a small club for your "Series of Lessons" some of these days. I trust your sales may be commensurate with the merit of the work.

PROF. C. N. CRANDLE, Normal School, Dixon, Ill.
I consider it one of the most practical works of the kind ever issued for home practice. The school teacher will find it a valuable help in his work. The copies, arrangement and appearance could not be better. IT IS EQUAL TO ANY AND FAR SUPERIOR TO MOST OF THE \$1 COMPENDIUMS NOW BEFORE THE PUBLIC. It should be in the hands of every one who has a desire to reach a higher degree of excellence in plain penmanship.

PROF. H. F. VOGEL, Editor "Penman's Art Gazette," Chicago.

I unhesitatingly pronounce it ONE OF THE BEST AND MOST PRACTICAL ALL THE COMPENDIUMS AND COPY-SLIPS on the market. For a thorough, systematic and well graded series of slips for home practice, they are far superior to the Compendiums so extensively advertised. You deserve credit for your system; it was a surprise to me, although I expected something good.

PROF. G. E. NETTLETON, Johnson's Com'l College, St. Louis.

The exercises and copies are arranged in a superior manner, the instructions are concise and complete and the work is elegantly engraved. I am of the opinion that, TAKEN ALL IN ALL, IT IS THE BEST WORK OF THE KIND EXTANT; and that ANY student who will follow closely its instructions may become a fine plain writer.

PROF. M. L. MINER, Prin. Com'l Dep't, Albion College, Albion, Mich.

It is a carefully prepared production. The forms are excellent, the workmanship fine. Without doubt IT IS THE BEST SELF-INSTRUCTOR for plain writing now published, and especially recommends itself to young teachers.

PROF. E. G. EVANS, Prin. Burlington Bus. Coll., Bur., Vt.
For beauty, simplicity, and clearness I HAVE YET TO SEE A COMPENDIUM THAT I AM HALF SO WELL PLEASED WITHAL. I belong to that class who wish to simplify our capital, yet I am "old foggy" enough to believe that we must have a standard. Your "Series of Lessons in Plain Writing" I think fills the bill. I shall recommend it in preference to any others.

PROF. W. A. MOULDER, Prin. Com'l Dep't, Adrian College, Adrian, Mich.

Your "Series of Lessons in Plain Writing" is a good one and just what every one ought to have who wants to learn a good, practical hand. IT IS BETTER THAN MOST OTHERS SOLD FOR TWICE THE AMOUNT.



TEACHING BUSINESS WRITING.

WERE we to state that, in our honest opinion, the average professional penman is incapable of successfully imparting to a pupil a strong, sensible and durable business hand-writing, we should, doubtless incur the ill-will of many. But we are almost persuaded that in so doing we should but echo that which every day makes clearer and more unmistakable to the commercial community. Not long since, a man of affairs remarked to me that the time he had spent in learning to write was simply time lost! He explained that it was not because writing was of no use to him, but that he found the style which he so laboriously acquired under the tuition of a writing master of no practical utility. When subjected to the test of use in actual business, the old story of a rapid deterioration to a mere scrawl was the natural result. With such an astounding accumulation of evidence against the methods of teaching business writing which are so largely in vogue among the members of our fraternity, it becomes a matter of pressing importance that we enter upon an honest investigation, and that we endeavor to discover the defects in our theories, though through that discovery we may be forced to abandon some favorite belief, or to discard some long practiced teaching habit.

There is no one thing which so effectually serves to create, in the minds of business men, a dislike for the business college or which aids in robbing those institutions of their rightful sphere in the business world, as the actual failure of their writing teachers to afford proper training in this branch. It sounds very agreeable and soothing to our sensitive aural appendages, to occupy space in our journals in congratulating one another on the *wonderful progress we are making*; of the rapid strides we are taking in the direction of advance theories in teaching; but while we are, indiscreetly, resting in a state of perfect tranquility over the grand results that are being achieved, it does not stifle the cry for a reform which the outside world is uttering, nor satisfy the demands which practical people are making upon our institutions for instruction in writing which shall produce just the results needed when the school is exchanged for the counting-room. Other subjects of the curriculum are taught in a manner which more nearly conforms to the usages and practices of the world; but writing is treated as though in its acquisition the pupil must rear a delicately beautiful and artistic structure; as though the only uses

to which it is expected that it shall be devoted are the subserving of and ministering to the art taste.

The time must come when the style of writing and the kind of movements taught in the business college and those used in the transaction of actual business shall be identical—the latter only a more complete development of the former. Until this is accomplished, we have an important work to do, which it is educational sacrilege to ignore or neglect. The teacher must become the possessor of a rapid and legible business hand, as well as of the esthetic and ornate; he must mingle with and become accustomed to the practices of little business men, and familiar with the usages of business establishments. Let him consult the tastes of book-keepers, office clerks, telegraph operators and post-office employes as to what they regard as the most practical forms and the most available movements in business writing.

We must try to bring about a reconciliation between the business college and the business community, and an advance step

from a practical standpoint, than is great proficiency in the higher branches of the art.

TORN FROM A PRIVATE LETTER.

EDITORIAL RETREAT.—"HERALD" HEAD-QUARTERS, CLEVELAND—LATE IN SEPTEMBER.

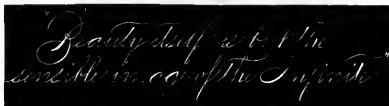
MY ESTEEMED PALMER.—The stolid and haughty personage who flings my mail in at the door in a savage manner twice each day, brought me, this morning, the last issue of the *Western Penman*. For three and a half years, the modest wrapper which encloses this widely admired little magazine, has followed and overtaken me—although during that time I have wandered among some of the waste places of our side of the globe. Before your first number was materialized, if you will remember, I hastened to contract for twelve of its visits, and since those far-gone days, it has never quite deserted me. Through its columns I have poured the ripest of my mental fruits—the best of my pub-

have the honor of presiding. I am thankful for your advice—not so much for its value, however, as for the spirit which, I like to hope, prompted it. I am somewhat surprised that you should adopt the decayed form of criticism which invariably refers to the *inexperience* of the subject, if, perchance, the frosts have not congealed his youthful spirits. Why, my dear Palmer, we are all inexperienced. Can any of us assume to have passed so many of life's dark places, and to have so thoroughly inculcated the lessons that we thus afforded, that we can avoid stumbling? Yes, I do not blush to acknowledge that I am young—almost a boy, in fact. Yet I have encountered a sufficient number of the rough places in the pathway of years to give to me not an inconsiderable portion of that acquired insight which we are in the habit of calling *practical experience*.

* * * * *

In my new paper I shall not recognize the fact, if it be a fact, that what you are pleased to term "long-winded articles" are an essential ingredient in a venture which claims literary merit. In my estimation, the highest attainable excellence in composition is the ability to embody the most *real, forcible and INTENSIFIED MEANING*, in the least possible entangling of word foliage. In our attempts to be brief we should always endeavor to avoid abruptness and inelegance, angularity and harshness. Even when presenting matter of the most sternly practical nature, we can render our ideas far more forcible and pleasing by lending to our style of word pictures that wave-like grace and restful freshness of expression which characterize the productions of proficient journalists. I am unable to disconnect the relations which, in my opinion, a *periodical* should sustain to *journalism*, and which journalism sustains toward *literature*. I look upon that as a sort of trinity. The idea of a *publication* is always closely allied with the idea of *journalism*. The presenting of designs in art must be made supplementary to the journalistic or literary matter, or the periodical loses that element which gives it character.

You refer to the fact that those in search of literature in its higher forms never seek it among the lists of penmen's papers. If they had any assurance of finding it, they would surely not hesitate to do so. I often fall to wondering why this is so, and I can come to no other conclusion than that the penmanship editors have educated the people wrongly. The reading public are not prejudiced in favor of any class of



This specimen represents the plain writing of PROF. W. H. PATRICK, Baltimore, Md. The original, which was much larger than the cut, was an elegant piece of writing, and was prepared especially for the HERALD. The engraving is far inferior to the copy.

is made in that line when we recognize the fact that, in all probability, some of the complaints against our system are, in part, just ones. It is rather inconsistent for a teacher in a business college to assume the responsibility of training a young man for some position in the world of commerce which he, himself, would be utterly incapable of filling. How many of the instructors in our commercial schools could step into a business office and discharge, in a satisfactory manner, the duties of a practical book-keeper or correspondent? Not many, I am convinced.

It is a too common habit with presidents of this class of schools to regard the ability of a penman to write an artistic style as a sufficient pass-port in admitting him to his faculty as a writing teacher. While we would be far from uttering a word to the detriment of the artistic and ornamental pen-art, we do candidly believe that in a business college teacher, the ability to write a strong, plain hand and to impart it to pupils, is of far greater importance,

lished articles—however weak and flimsy, full of substanceless and hollow argument they may have been adjudged by yourself and readers. Because of the prominent place I have always assigned to your lively publication in my collection of periodical treasures, I trust that you will not think strangely of me for manifesting a vital and earnest interest in the somewhat pronounced editorial which appeared in the current number, and which carelessly picks up myself and my new journalistic enterprise, and tosses us about, over the waves of merciless and destructive criticism, in a perfectly cool and matter-of-fact style.

I cannot help believing that your review, coming, as it did, before you examined a copy of the HERALD, was more the result of a misunderstanding of my intentions in the literary line, than of a disposition on your part to depreciate my venture, simply because it does not propose to adopt all the features of *our* imitate in every detail, the paper over which you

magazines to such a degree that they will not search for merit outside of the recognized channels. A display of true genius cannot be hidden. It will be discovered, and it makes little difference to the cultured as to where the blaze bursts forth.

No, my brother editor, I do not expect

At least three desires impelled me to enter this work, and you will, doubtless, comprehend me more fully when you are made aware of their nature. The all-important one, from which springs the tith, consists of a strange and intense love for the profession of penmanship and the

the home circle, and there inspire the youth to higher aims, and better effort, in a chirographic sense. In view of the fact that writing is so sorrowfully neglected, parents could be easily persuaded to place a penman's paper in the hands of their boys and girls, could they feel

for something more refreshing and invigorating in our journalistic world. In a penman's paper they expect to find material for an occasional hour of pleasant and helpful reading.

There are a great many penmen who sadly need the higher style of literature, and they will never procure it unless it

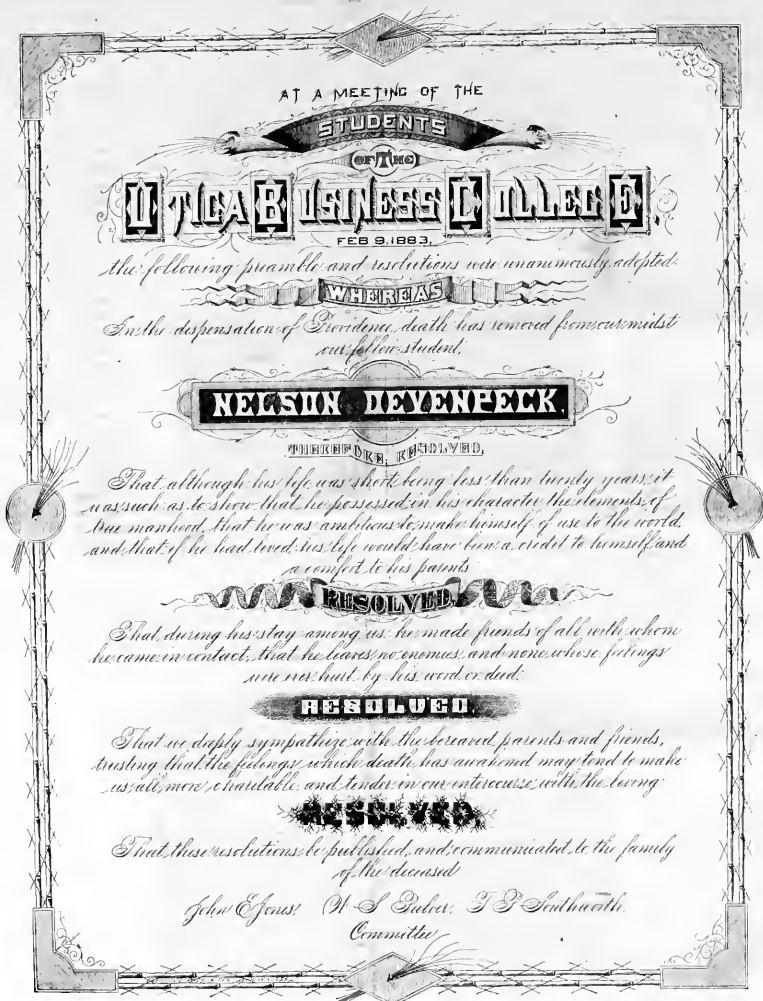


PHOTO-ENGRAVED FROM THE PEN-WORK OF PROF. H. W. KIRKE, THE NOTED PEN ARTIST OF UTICA, N. Y.

gratifying results in my work for long years yet. My ideal PEN-ART HERALD is so far superior to the present, actual one, that I should not feel that an injustice had been done me were the members of our profession to refuse me even a smattering of material support.

work of teaching. I should count no sacrifice too great were the end to be attained the advancement of our work. I believe that in no way can we more surely move forward than by enlisting the power and influence of the press in our behalf. We must secure admission into

safe in doing so. Unfortunately, the majority of our papers are addicted to the use of slang phrases, and it is useless to deny the fact that the general reading matter is far from elevating, inspiring or purifying in its general tone.

There is a class of teachers who long

can be obtained in connection with the journals of their profession.

From this tedious recital of my plans and expectations as connected with my HERALD, I trust that you will conclude that it deserves to live. With fraternal greetings, I remain the same visionary, inexperienced

SHOWALTER.

A SUCCESSFUL WRITING
TEACHER.

When a man does some worthy thing in a manner that indicates genius; when, by utilizing his every power, forces himself to the front; when his accomplishments are brought into such bold relief that people are forced to notice them—then, it is perfectly natural that those who are striving to attain to a like eminence should desire to know something definite in regard to the circumstances under which he has labored—in order that the causes of his success may be discovered. The study of biography is never an unpleasant or irksome one. It is a sort of delightful pastime to glance over the events and occurrences of another's life; especially is this so if his pathway has been leading to the same centre towards which our own tends.

One of our own brothers, who is a fitting representative of the 'new south'—Prof. H. J. Williamson, of Richmond, Va., has a record of which he may appropriately boast. His earliest glimpses of the world were obtained among the melancholy Alleghenies of Virginia, in 1859.

He arrived upon our planet in rather a critical period, as the chronologist will recall. In justice to our friend we must say, that his better instincts induced him to remain neutral during the progress of the rebellion; the same can be said of a great many of our now prominent professionals. This aversion to informal and careless fencing, which he silently manifested at so early an age, has found its more practical development in his career since that time, as he has shown an unmistakable preference for the pen—having mastered himself, and drilled numerous scattered armies in penmanistic tactics.

The stream of events which are looked upon as essentials of a biography may be recited as follows from his life calendar:

His father's fortune was largely sacrificed in the civil conflict which occurred during the morning twilight of his years. Inheriting an energy which is the offspring of that sombre period of our history, he longed to excel in everything attempted, and was capable of performing the farm work of a man while merely a boy in strength and age. Until twelve years of age he worked upon his father's place, per sonifying the tanned, barefoot boy which Whit tier dreams into poetical life. The only essential difference in the boy of the poem and the sprightly youngster of whom we are compiling remarks, consisted in that the latter sometimes had his back, as well as his cheek, tanned. We are not justified, by the data on our table, in stringing this irrelevant comment on the rosary of Mr. Williamson's biography; but our own early experience in the same section of country suggests the statement. At this time his father sustained heavy losses by fire, and, as his was a nature craving independence, he procured employment in a store, working upon a very small salary for five years. During this period a few copies of the old "Western Penman" came into his possession. The usual results resulted resultantly. The fires were kindled! He was wild with his newly found love for beautiful penmanship, and vowed that he would one day possess the ability to execute those graceful forms which had burned themselves into his mind.

In order to carry out his resolve he squared his laundry bills, purchased a box



of new paper collars, and found his way to Washington, taking a course in plain writing of Prof. H. C. Spencer.

Returning to his loved Virginia, he organized a class in penmanship, at Wood Lawn, numbering over seventy-five pupils. His success as an itinerant was immediately established. He taught constantly for some time, traveling over nearly every southern

built up an immense card business among his former pupils.

Entering the teaching field again, he located at Richmond. Beginning with a small class, his numbers have constantly increased until he has enrolled, during the past two years, over fifteen hundred pupils! He has spent large sums in furnishing his school with every convenience



Engraved from a design executed by J. P. McKEEN, a skilled amateur penman, who resides at Jacob's Creek, Pa. He was lately a pupil of Prof. McKee, Oberlin, O.

state, instructing classes in Universities, Colleges, Private Schools, Cities and towns. In '83 he accepted a position in the U. S. Custom-House at Newport News, Va., at a salary of \$3.00 per day. This situation he held with great success until the office was discontinued. At the same time he kept up his teaching at odd hours, and

and facility which refined taste could suggest; and in his classes are found young men and ladies from many of the best families of that proud southern city.

Having secured more commodious quarters and trained assistance, he has merged his school into a regularly equipped Business College. It would be

preposterous to suppose that anything short of an ideal success will attend this venture.

As a teacher, the Professor is a power. His whole soul is in the work, and his genial manner and infectious enthusiasm gain for him at once the entire confidence and esteem of his pupils.

As a man, he is possessed of such a catalogue of liberal traits as are rarely combined in an individual. We know him to be broad-hearted and noble; there is not a trace of selfish narrowness in his nature.

He is a spicy and interesting literary writer, as is evidenced by his able and bright editorial work on that model specimen of a live penman's paper, "The Writing Teacher."

He is single. That he may succeed in getting married and in all of his future endeavors in even a greater degree than that which has followed him in the past, is earnestly hoped by the editor of the PEN ART HERALD.

A VARIETY OF THINGS CHIRO-
GRAPHIC.

One of the pleasing and distinguishing features of "A SERIES OF LESSONS IN PLAIN WRITING," to the advertisement of which we would call especial attention, is the surprisingly low figure at which the work is sold. We can honestly assure our younger readers that as a guide to successful self-teaching, it is well worth five times the amount asked for it. In thus placing a standard and unexcelled work within the reach of everyone, the publishers and authors, Professors Putman and Kinsley, have shown an aggressive spirit which is, in the highest sense, commendable. They rely on the merits of the work for returns, and if this generation has not grown entirely unappreciative, we feel sure that the immense outlays of money and labor which these gentlemen have made in order to perfect and bring before the public their "Lessons," will yield them, ultimately, ample reward.

Packard's Commercial Arithmetic, an advertisement of which may be found in this issue, is the latest, and we feel no hesitation in saying that it is the best work of its kind now in the catalogue of treatises upon practical computation. The author is not quite a stranger to Business College people, so we deem it unnecessary to enter upon a recital of his qualifications for producing just the sort of an arithmetic which the people of to-day demand. It contains lucid presentations of all the late improvements in short methods, and to all who have any use for an arithmetic—which, of course, will include a number of persons—this book will prove a thing of value and a text-book forever. N. B.—We have never examined a copy of the above work.

The September number of the popular *Western Penman*, of Cedar Rapids, Iowa, is fully up to the high artistic standard for which it is noted. It contains a lengthy review of our paper, written before the editor had seen a copy. Feeling that, in a measure, it was unjust, we comment upon it in this issue. Let it be understood, however, that the two papers are on perfectly friendly terms.

The Pen-Art Herald

A Monthly Journal of Penmanship Literature

Subscription price, Seventy-five cents per year. Single numbers, Ten cents each.

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We desire to engage some reliable person—a student or teacher—in every Business or other kind of High School in the land, to act as our representative, and to solicit subscriptions and advertisements for the **HERALD**. Write us at once.

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W. D. SHOWALTER,
Editor and Publisher

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SCRAPS OF EDITORIAL THOUGHT.

In our autumn-time of the ages, individuals have arrived at that state of incredulity which demands a reason for everything. A more critical and a more questioning spirit has taken possession of the masses. A more universal understanding of the application of scientific truths to the common matters of life has resulted in effective death-blows to superstition. Under the burning light of scientific research, the veiled mysteries of magicians and sorcerers are yielding their secrets. Mankind are coming to the belief that all incomprehensible phenomena are wrought through a dexterous manipulation of material causes. All of the awe-inspiring performances of jugglers, the hidden workings of supposed fairies, and the improbable traditions that have followed the stream of generations, are being sifted and destroyed in the caldron of science. The possession of a marvelous degree of skill in any line of art is no longer regarded as an unexplainable and darkly mysterious attainment. The trained and cultured artist penman is now looked upon as a material result of certain material causes.

A careful compliance with the fixed conditions which science imposes is the only secret of skill in execution. The ability to assist others in exercising the same causes, in an intelligent manner, is the chief secret of successful teaching.

Professor Henry C. Spencer, Principal of the Washington Business College, has lately given the profession another proof of his progressiveness by obtaining an expression of the opinions of one hundred of the leading teachers of penmanship, regarding the best forms of small and capital letters, figures and characters, judged from a practical standpoint—the forms selected from a sheet containing a great variety of the styles in common use, prepared by himself.

The results of this advance step cannot fail to be of very great value to those who are seeking more light. The professionals who are in favor of a reform in styles of letters, by this means have an opportunity to give their ideas a full and free expression. It is an essentially American notion, from the fact that it constitutes a sort of ballot box, through which the teachers may have a chance to indicate their preferences, so far as the matter of forms of letters is concerned. Although we are not warranted in saying it, we suppose that the Professor intends that the results of this investigation shall have an influence in the future revisions and modifications of the "SPENCERIAN," and should such be the case, he will do more to initiate that system into public and professional favor than has ever yet been done.

The teacher, on account of mingling so little in the hurry and bustle of the outside world, is too apt to relax into a state of inertness, and to lose that zest and celerity which characterize the successful men in the various lines of commercial activity. The influences of his life are not of

arily his own, and by telling of it to a brother, he not only comes to a clearer understanding of it himself, but assists another in attaining to a more gratifying plane of success as an instructor.

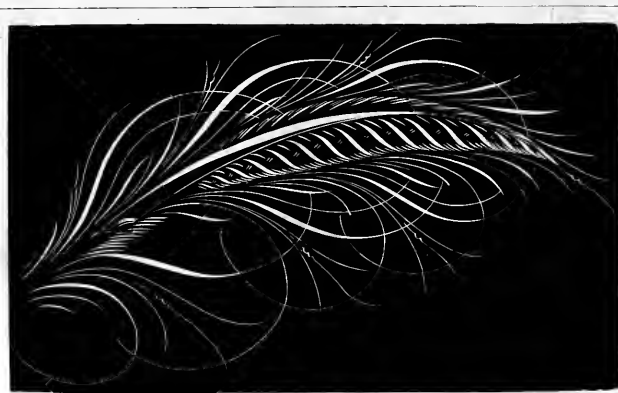
AN EARNEST TALK WITH THE BOYS.

Often, when attempting to express, in an intelligent style, our opinions and conclusions upon a subject which it is difficult to fathom, or when linking our ideas together for the inspection and criticism of those of our brothers, in the profession, who are older and in every particular our superiors, we experience that sort of timidity which comes of a consciousness of delving in matters beyond our full and complete comprehension. After some of our efforts to produce creditable articles on the subjects which have a bearing on the work of the writing teacher, we cannot dismiss the thought that in all probability we have rendered ourself ridiculous through trying to subdue and naturalize thoughts that have eluded the author's grasp through all time.

the embryo scribe should sacrifice all of his opportunities for mental development on the common altar of an insatiable art craze. The pursuit of other studies is apt to become distasteful. Nothing seems to possess attractions but penmanship. And while the artistic instinct, in spite of the practical minded parents to suppress it, is growing and expanding, the qualities which lend to the character that charm which is imparted only through the full development of the intellectual attributes, are perverted and rendered inactive from utter neglect and disregard of those conditions upon which their enlargement depends.

Selfishly devoting all effort and strength to the pursuit of fame and perfection in his specialty, he drifts along in the swiftly moving current of years, seemingly unconscious of the fact that the rose-bud of life is fast unfolding its colors to the gaze of an ungracious world, and that the deformed and withered leaves of this character-flower must soon undergo that embarrassing exposure which follows in the wake of maturity and physical manhood. And so, when the epoch of existence is passed, in which we are all given time for symmetrical training of the powers which lend to manhood its beauty and to character its divinity, the youth who has methodically suppressed the growth of his mental faculties comes out of the contest with a dwarfed nature, and with a very flimsy tissue of intellectual culture. A detestable quality of egotism, a selfish, narrow nature, a general illiteracy and a lack of a full realization of the meaning of business ethics or morality, compose the natural fruits of this plan of action.

To our younger brethren we wish to say, with ten-fold more emphasis than the printer can



This design was originally executed by PROF. U. MCKEE, the far-famed penmanship instructor, who has for years been Principal of The Oberlin College Department of Penmanship. It represents his every day work in flourishing, and was flourished in three and one-fourth minutes.

such a nature as to inspire a quick perception of all possibilities for improving methods or of keeping up with the times. It seems to us that a Business College teacher, especially, should never allow himself to grow listless. There is always some improvement being made in ways of doing business and of keeping accounts, and it is his duty to keep posted on these matters, in order that those under his charge may not be compelled to spend valuable time in mastering things that have been discarded by the business world, and for which they will never have any use outside of the class room.

Those teachers of penmanship who are animated with a desire to excel in their profession should correspond with each other at regular intervals, cultivate a fraternal interest in each other's work, and compare methods and ideas. By this means, those who do not desire to appear in the publicity of print can still have a channel for the expression of opinions, and only mutual benefit can possibly result. There is not a teacher in our ranks who has not some method which is pecu-

But when writing a word of encouragement, advice or friendly greeting to those who are on our own side of life, and who are living on that invisible border land which separates youth and manhood, we lose all unnatural restraint, and allow our thoughts to pour out in unchecked waves. When conversing with the "boys," we feel more certain of the effect which our words may produce. We are then in the presence of kindred sentiments, sympathies and emotions.

We have something to say to the youthful aspirant in this editorial, however, which is of far greater importance than mere idle speculations of this nature. From actual experience we have arrived at a full appreciation and understanding of the difficulties and hindrances which fill the advance pathway of the average boy who attempts to break the crust of habit in his family relations and to attain to eminence in the profession of penmanship. We realize, too, the danger of rash acting, on the part of the youth who is ambitious, when he is restrained and held back by the parental authorities. It is quite natural, under such conditions, that

indicate—do not neglect your opportunities for educational development! Your future standing, professionally and socially, depends on your early training. Though you may possess the combined skill of a dozen such masters as Flickinger and Madarasz, as far as execution of beautiful writing is concerned, that cannot atone for a lack of culture. The greatest imaginable perfection in penmanship is of little use to one who is plainly ignorant.

We know that this is hard doctrine for the youth to accept, when his every heart-throb is in unison with the music of chirographic beauty. It has the form of a cold philosophy, and we are apt to accuse its advocate of possessing no art soul. It is pleasant to indulge our day-dreams, and we do not thank the cynical philosopher who rudely awakens us, and who strips our dream structures of their drapery, with as little concern as though it were an ordinary matter. But the light must come in time, and a great deal of vexation and annoyance may be spared us if we take some things for granted. A few years since, we would have scorned such theories; now we accept them with a vengeance.

Boys, let us seek the hidden beauties of a broader development than the art of penmanship will, *alone*, furnish. We are just ascending the stage of action; let us do our work with such adeptness that the charge of superficial mental attainments may never reach our ears! *From this moment, let us, unitedly, bid a final farewell to ignorance and narrowness, and begin, in energetic earnestness, the life of a more exalted intelligence!*

To Amateurs.

COMPARATIVE CALIBRE.

BY CHANDLER H. FEIRCE, KEOKUK, IOWA.

A REASON for everything, a *cause* for an effect and that effect to be reasoned to its cause, is a reasonably reasonable conclusion in determining a rightful opinion in any scientific investigation. The art of writing is nothing if not scientific.

To deal with it otherwise is to place upon it a lower estimate than should be tolerated by those who profess to champion the cause they love and espouse. All legitimate discussions are to be courted, and if the present opportunity is not seized it will clearly demonstrate a weakness with which our profession is charged. Show your colors and stand by them; if you are deserving, credit will be given you. By comparison are we enabled to know anything. For this reason we should "*Herald*" every penman's paper from the house top, with all the eclat becoming both artisan and artist, because it is through these *wide channels* we are enabled to compare, to contrast, to judge, to reason, with the light becoming this day, from a cause to its effect and from the effect back to its cause. I must have a reason, and to attempt to lead others upon a different hypothesis is too presumptuous for comment. To assume that *our art is superficial*, to lower it one jot or tittle by a proclamation unbecoming a true and worthy knight is a defense, which, if set up, *will not stand*, because its author must fall by reason of comparative *calibre*.

It is wisdom not to raise your house until you can build a better. Until your dirt little hand can produce something above and beyond the thing under consideration don't be guilty of *pinning fault*, of adding suggestions, of attempting to offer a criticism that your youthful mind never cherished.

Compare your calibre and make due allowance in all your estimates. Remember that the advance in civilization has

been indeed wonderful in these latter days and don't forget that the dissemination of knowledge in our art through its most potent influence—the press—has placed its most ardent admirers upon the *qui vive*, watching every issue of our noble representations, and ever ready to grasp every thread of gold each garment contained.

What is your calibre?

What is your strength?

What do you know?

Compare, young man, compare! Your record may be good to the unlettered, but outside the smoke of your own chimney your calibre would be as nothing.

It is a simple admission that everybody cannot be better than everybody else. Some one must be in the lead and it ought to be consolation enough for the youth and beauty of our land to be content to fill the higher positions when their

dimensions. Confidence in one's self is all well enough. Earnest, honest effort is all well enough; but results that mean something are not the sport of a day nor are they the result of superficial treatment.

It is all well enough to attribute superior ability in every direction to the increase of years and experience, but the same will not come to you without the assistance of science. Superficial treatment and visionary conclusions bring their reward, and if you desire to strengthen the cause and be strengthened by it you must dig *down*, now, DOWN, or you will be a self-constituted parasite.

Building yourself up by pulling some one else down is not a law of progress, is not a principle that will stand severe tension. Think for yourself and try to understand the thoughts and expressions of others. A willingness to accept a plausible theory is evidence of progress.

THE HERALD CLUB-ROOMS.

E. J. Kneitl of Stratford, Ontario, was our first Canadian subscriber. He disposes of ink in a picturesque manner.

J. P. Medsger of Jacob's Creek, Pennsylvania, is a firm friend to educational papers, writes a firm style of penmanship, and is a thoroughly firm sort of a man, generally speaking.

The popular young penman, Professor F. S. Heath, formerly of Epson, New Hampshire, has united with the Shaw Commercial College, Portland, Maine. He is eminently fitted to discharge the duties of the position, and we have no other expectations than to hear of his bright success.

C. E. Simpson, Saco, Maine, writes a style that many a professional might well covet. His work possesses that peculiar ease and freshness which comes of a

trained muscular movement. He informs us that he is taking lessons by mail from Williams, and that for much of his skill he is indebted to that gentleman.

W. L. Todd, Wallingford, Connecticut, has convinced us of the fact that he is a splendid business penman through some neat and rapidly written letters, lately dispatched by him in search of our office.

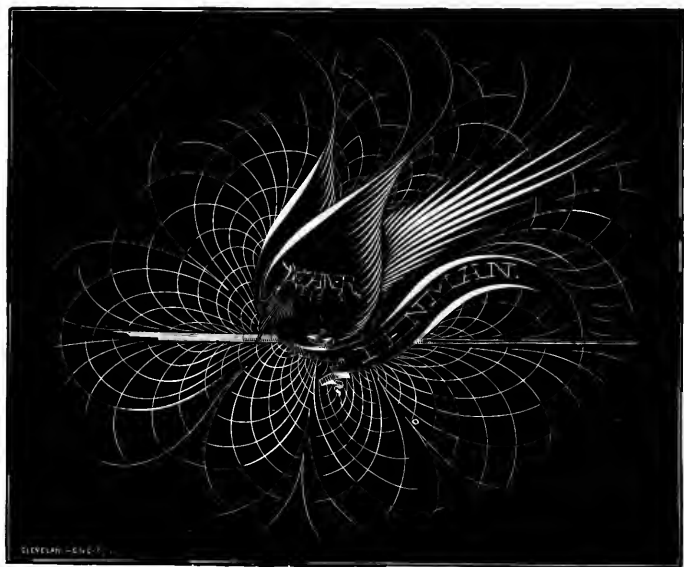
The most superbly executed specimen of letter writing we have received for many a day comes from Professor H. W. Shaylor, Portland, Maine, who is well known as one of the most skillful pen-artists in America.

Professor D. B. Hanson, Columbus, Ohio, whose card advertisement appears in this issue, is not only a superior penman, but an agreeable and accomplished gentleman. Those of our readers who appreciate original and tastefully designed combinations, and who expect perfectly fair and honest treatment, should not fail to patronize Mr. Hanson.

B. P. Pickens, Mooresville, Tennessee, is teaching classes in penmanship with good success in his native community. He is improving rapidly in all branches of the art, and with his invincible determination is bound to become noted in his adopted calling.

One of our former pupils at the Dubuque, Iowa, Business College, F. C. Dobler, who is now taking a course in penmanship of Professor C. N. Crandle, writes us a neat and attractive letter.

Professor M. B. Moore, Morgan, Kentucky, is now acknowledged by all to stand right up near the head in our class of pen-artists. His letters are always full of literary beauty, and are faultless in a chirographic sense.



We think our readers will agree that the above specimen of flourishing, which we have had engraved directly from the pen and ink copy of PROF. C. P. ZANER, Columbus, Ohio, is one of the most artistic and skillful pieces that a penman's paper has ever published.

present occupants will have served their apprenticeship.

Youthful aspirations and youthful imaginations are in the order of nature and nature's laws, but it requires age and experience to develop judgment, to develop ability, to develop a recognized power that is at all cognizant and perceptible to the naked eye.

If your calibre is not equal to some one else and you can find no reason for it, perhaps some one else, more liberal-minded, could suggest an idea of value. If *cause and effect* are not prominent in your composition they might be cultivated by a perusal of the various penmen's papers. A *dislike for literature is a stamp of ignorance*. He who does not read the penmen's papers with a feeling of satisfaction and a willingness to profit by their timely suggestions is a bigot with enough over-weening confidence to diminish his calibre to the smallest possible

Your calibre will be increased by comparison. Avail yourself of all possible means, and if you are what you should be, a firm, steady and healthy growth will be yours throughout all time.

Since our last issue a number of our subscribers and friends have expressed their admiration for the lesson which was given in that number by the talented teacher, Professor C. N. Crandle of Dixon, Illinois. We shall endeavor to induce the gentleman to continue his articles in future numbers. For many years, Professor Crandle has occupied a prominent place among progressive instructors in pen-art, and we feel complimented by the substantial interest he has taken in our new venture—confident, as we are, that we can do our constituents no greater service than that of securing a continuance of his valuable articles.

In the School Room.

HOW TO PRACTICE.

BY J. B. DURYEA.

All occupations demand good writers. All business requires good writers. Recently a man stepped into this office and inquired for a boy.

"What kind of a boy do you want?"

"A good, smart boy to work in the store. Kind of an errand boy, and to help the delivery men. And I want a good, easy writer."

"Why should a boy have to write well who is to simply handle boxes?"

"Well I may want him to make out a bill occasionally, and I want a good writer; I am done with these Horace Greeley fellows."

And so it goes. We have calls every week for bookkeepers, clerks, amanuenses and stenographers, and every time, they want good writers.

takes you a week or a month. Write at least six neat, clean pages of every copy before taking up another; no matter if you have a thousand copies or all the movement exercises in existence—you will make more *real progress*, toward a smooth hand writing, by five hours good page work on one copy, than by five days work on a hundred different copies.

A man requested his son to hoe a hill of sweet corn that stood in the end of the garden. The boy spent fifteen minutes hacking the top crust of earth, for a foot on each side of the corn, and as a matter of course did the corn no good. The father, observing this lack of movement on the part of the boy and no prospect of any improvement in movement on the part of the corn, instructed the youngster to dig deeper and loosen all the dirt around the root of the corn. Who could not tell the result?

Miscellaneous practice is hoeing around the top; page writing is hoeing deep.

Pages of one copy produce study; practice on one thing produces skill.

BUSINESS COLLEGE GOSSIP.

The latest sensation in catalogues has been caused by the progressive proprietors of the Rochester Business University issuing an elegantly bound book, setting forth in an unmistakable way the facilities which their Institution possesses in the way of imparting a broad and comprehensive business education. It is perfect in workmanship, and is worthy a place in the library of every teacher.

Principal Peirce of Philadelphia has issued his annual pamphlet containing the proceedings of his last commencement. The address it contains are very valuable acquisitions to the educational literature of the day.

The Iowa Business College of Des Moines is said to be full of hard-working students. This school has always had a reputation that is enviable, and is constantly growing in popularity.

Among the many honest and hard-working Business College men whose efforts are being devoted to the advancement of the

Mr. H. P. Behrensmeier of "The Gem City Business College," Quincy, Illinois, who was ably aided in preparing it by that refined and cultured penman, artist, scholar and gentleman, Professor Fielding Schofield. It has been reduced in the engraving about one-half, consequently, the fine effects of the original could not be retained.

TALK ABOUT BOOKS AND OTHER THINGS.

The genial J. M. Hawkes, Manager of the Editorial and Art Departments of the extensive publishing house of A. S. Barnes & Co., New York, favors us with a finely bound set of their National System of Copy-Books. It seems to us that for the purpose they are to serve, an improvement would be hard to suggest. Author, Engraver and Printer have exercised equal taste and care in the preparation of this series. Possessing all the merit which it would seem possible to embody in copy-books, and having wide-awake publishers

Capital Letter Movement Exercises.

2



Written by W. J. Kinsley

Copyright 1897 by Putnam & Kinsley

Through the courtesy of Professors PUTNAM and KINSLEY, we are enabled to present the above reproduction of the second plate in their "Lessons." In connection with Prof. Duryea's excellent article on this page, these copies may be very profitably practiced by learners. Certainly nothing more meritorious in the line of capital letter combinations and movement exercises could be desired.

How to become a good business writer is the leading question with thousands of young men and ladies, who are preparing to enter the great fields of commercial usefulness.

I have, for years, been teaching, with flattering success, what I call "Page Writing." I think that there is no method that will produce as good results in so short a time.

Those practicing from the lessons given in the HERALD can add much to their progress by following these directions:

In learning to write, *practice* just as you *study*—to obtain desired results. Write pages of every copy, with the same care that you would use if the County Superintendent was going to criticize them.

Home students, who are learning to write from the Compendiums and Penman's Papers, are always too anxious to change copies every few minutes. I was once a home student and know all the drawbacks; and I know that this miscellaneous practice leads to scribbling.

Work at one thing until you get it, if it

Writes pages, boys, neat, clean pages, and with the muscular movement. I mean *pure* muscular movement. Peirce and I wanted to call it "Arm Rest Movement" last winter, and they wouldn't let us, but you use it—unadulterated—just the same, and never allow yourself to fall into the habit of scribbling.

Subscribe for the HERALD and send for Putnam & Kinsley's "Series of Lessons," and write pages and your chances are good for a No. 1 handwriting.

Are you a subscriber to all of the penman's papers? They cost but a trifle, and will be of incalculable benefit to you. They're all good. Don't slight one, but take them all.

Professor S. J. Prigden has joined the staff of Moore's Business University, Atlanta, Georgia. He is one of the leading lights of the south, and is deserving of that eminent degree of success which we hope he will attain.

work in the western states, none are more worthy of mention than Prof. C. Bayless of Dubuque, Iowa. We are glad to learn that his school is enjoying a good degree of prosperity.

The Iowa Commercial College, Davenport, Iowa, is blest with two *animated* Principals. It issues a handsome catalogue.

At Little Rock, Ark. is a Business School of no mean repute. Such penmen as Hahn and Harkins have taught within its walls, and it now employs Prof. Chartier.

The New Jersey Business College, Newark, N. J., has at its head an accomplished Business Educator, in the person of Prof. C. T. Miller. Its catalogue is one of the most attractive on our table.

OUR HEADING.

We feel confident that every friend of the HERALD will unite with us in pronouncing the new heading a *beauty*! It is certainly an elegant specimen of pen work, both in design and execution, and reflects great credit upon the young artist,

to back them, we do not discover any reason why they should not eventually supersede all trashy productions in this line.

Prof. D. H. Farley, Trenton, N. J., is author of an unique work on penmanship. It is known as his "Model Guide," and is no less than its name would signify. It should be possessed by every student of writing in the country. Containing much sensible instruction, numerous carefully prepared copies, and some very fine pieces of pen-work, it will constitute a perpetual source of inspiration to the struggling student.

"Kibbe's Alphabets" are the most valuable helps in the line of pen-lettering that have ever appeared. The sets are original and the very cream of excellence. Definite and plain instructions are given on the back of each plate. The reputation of the author for producing this line of work renders it superfluous for us to say more in their favor than that they are his greatest efforts.

An excellent article from the popular anonymous writer, known as "Cayce Pen," arrived too late for this issue.

A SERIES OF LESSONS IN

Plain Writing

By H. J. PUTMAN and W. J. KINSLEY.

A New Work. New Plan. Admirably Arranged. Elegantly Engraved. Finest of Heavy Paper. Best of Printing. Half the Usual Price.

PRICE, FIFTY CENTS.

The copies are elegantly engraved on copper, printed from stone on the finest kind of very heavy plate paper. All copy new; no rehash. There are two parts:

PART ONE.

Part 1 contains seventeen slips. These slips are not bound and are all devoted to plain writing. There are two slips devoted to movement exercises, giving fifty-five different exercises. The small letters are given in the order in which they should be taught.

A great variety of words, introducing nothing but small letters. The finest set of plain capitals ever given. Following the letter given for practice, comes a short word introducing the capital, followed by a short sentence, starting with the same capital.

The figures are numbered by means of staff lines, and a great variety of commercial abbreviations given. Forms of draft, receipt and letter are prominent features. One slip of solid writing is given.

PART TWO.

Part 2 is the "Instruction Book" to accompany the slips. This is the most complete one ever given in connection with a work of this kind.

It contains chapters on "Materials," "Position" (giving cuts), "Form," "Movement," and "General Information." There are twenty lessons mapped out.

The slips and "Instruction Book" are enclosed in a neat and substantial case.

The reader may think from the generous use of the adjectives in this advertisement that we have been employed to write up "ads" for Burman's Circus, but you will find below a few opinions from prominent penmen and educators, and the best of it is we have more of them. Watch the different penmanship papers and you will see some of the others.

TESTIMONIALS.

PROFESSOR A. N. PALMER, Editor "Western Penman": "I have examined 'A Series of Lessons in Plain Writing,' by Messrs. Putman & Kinsley, and am well pleased with the work. The figures of movement exercises alone are worth the entire price of the work. The engraving on the copies is as fine as I ever saw."

PROFESSOR G. M. SMITH, Editor "Business College," Richmond, Va.: "I am much pleased with the style and arrangement of your copies as well as with the instructions."

PROFESSOR J. C. KAYE, Editor "The Penman's Book," Baltimore, Md.: "Your slips are just splendid. I have given it a careful examination, and will say, in my estimation, it is designed to meet a long felt want in the Public Schools, where, I trust, you will find sale for them by ear loads."

PROFESSOR W. G. CHRISTIE, Penman, Christie's Business College, Lock Haven, Pa.: "Your 'Series of Lessons in Plain Writing' is the best of the kind that has come to my notice."

"Agents wanted in every town and school. A liberal discount given. Money can be made selling the 'Lessons.' Collect all other 'Compendiums' on writing, send for a copy of the 'Lessons,' and compare. One can be ordered in this manner, and it will prevent defrauding the remaining people who want copies. If this work is not better arranged, has not a better quality of work, printing, paper, etc., and does not give more for the money than any similar thing published, we will refund the money and pay postage for return, providing that it is returned in good condition."

Price, FIFTY CENTS. Stamps not taken.

Address either of the places named below that is nearest to you,

PUTMAN & KINSLEY.

P. O. Box 186, MINNEAPOLIS, MINN.

P. O. Box 787, SHENANDOAH, IOWA.

A SET OF
Flourished
CAPITALS,
20 CENTS.

TWO SETS,
one Business,
one Flourished,
35 CENTS.

To introduce my work to the readers of the P. A. H., I will write cards for the coming month at the following low rates

Plain White.....15 cents per doz.
Plain Gold.....20 " "
Gift or Plain Bevel.....25 " "

All orders filled promptly and sent postpaid.

D. H. HANSON,
Columbus Business College,
COLUMBUS, O.

CLEVELAND ENGRAVING CO.
CUTS IN
HANDWRITING
AND LETTERS
ON
WOOD
ENGRAVERS
ON
WOOD
237 SUPERIOR ST.
CLEVELAND, O.
DESIGNS & ESTIMATES FURNISHED. NO APPLICATION

C. E. JONES' LESSONS BY MAIL.

—IN—

Automatic Penmanship.

This is no experiment. Success is certain to every one taking lessons who is willing to work. No student has failed yet, and I have had hundreds.

To my knowledge, no one else teaches Automatic Penmanship by mail. The course is systematically arranged as far as is possible, but the lessons must be varied in every case to suit the particular needs of each student.

This is one of the most beautiful kinds of pen work and is within the reach of everyone, certain, who will take 24 lessons.

Some have done beautiful work after six lessons. All copies are fresh from my pen.

PRICES.

12 Lessons.....	\$5.00
24 Lessons.....	9.00
Alphabet, each.....	15
1 Handsome Motto, size 7x20 lettered and ornamented in a variety of colors.....	20
1 Automatic Shading Pen.....	25
5 Automatic Shading Pens.....	1.00
5 assorted pointers for making ink for same.....	25
12 Ornamented designs.....	1.00
Cards, per doz.....	30

Address,

PROF. C. E. JONES,
TABOR, IOWA

TESTIMONIALS

Jones is one of the very finest Automatic pen artists.

The Western Penman.

The art of lettering with an automatic pen has been reduced to a fine point by C. E. Jones, Principal of the Business Department of the Tabor, Iowa College. That he has also the faculty of imparting skill to others is attested by numerous specimens of the work of his students, which we have been permitted to see.

The Penman's Art Journal.

Specimens of automatic pen lettering received from Mr. Jones are the finest we have ever noticed.

Ed. Pen Art Herald.

Another Scribe on the List.

He will send you a sheet of combinations, a set of capitals, or a specimen of Flourishing, at 10 cents each—all for a quarter. He desires to hear from all "the boys," and promises to send them something fine. Write at once.

G. J. KRECHMER,

36 Earl St., Cleveland, O.

COMMENDATION.

Mr. Krechmer is an excellent penman in all branches of the art, and his work is found to give good satisfaction.

W. D. SHAWALTER,

Editor Pen-Art Herald.

THE NEW PACKARD

Commercial Arithmetic

JUST OUT.

Thoroughly revised and wholly renewed; with important additions of working material, making the most practical and complete text-book on Arithmetic before the public. Printed from new type on the finest paper and elegantly bound. Suited to class instruction, and to private study. Sent by mail for \$1.50. Proper reduction to schools.

Address,
S. S. PACKARD, Publisher,
101 East 23d St., New York.

PACKARD'S NEW MANUAL

—OF—

BOOK-KEEPING AND CORRESPONDENCE

Adapted to Business College work, and to private schools and private pupils.

This is the clearest, crispest, most thorough and least nonsensical work on book-keeping before the public. It contains just what is essential to a comprehensive knowledge of the subject, and that in the best possible form. The instruction is complete but not burdensome. The Correspondence part is pronounced by teachers to be without an equal for the space occupied.

This book retails at \$1, with proper reduction to schools.

Address,
S. S. PACKARD, Publisher,
101 East 23d St., New York.

THE BOY PENMAN

—OF—

Libby Prison

Is now at Keokuk, Iowa,
(A city of 20,000 inhabitants.)

Where he has been located the past (16) SIXTEEN YEARS.

THE BUSINESS COLLEGE

Over which he has presided for a number of years, has assisted hundreds of young men and women to responsible and lucrative positions.

Students from a distance are given reduced rates. Business course equal to the best. The Ornamental Penmanship Course unsurpassed. Normal Course for Teachers unequalled.

Address (with 3 letter stamp),

THE PEIRCE BUSINESS COLLEGE,
Chandler H. Peirce, Pres't } Keokuk, Iowa.
J. L. Trone, Sec'y.

THE OBERLIN BUSINESS COLLEGE FURNISHES, AT MODERATE COST, THE VERY BEST BUSINESS TRAINING. IT IS progressive and thorough in all its appointments and departments, and is rapidly increasing in patronage and popularity. The Business Practice and Office Departments are not equalled in Ohio or surpassed in America, and contain a more complete business training than the entire course of many business colleges that claim to be among the best. Send for Commercial World to McKee & Henderson, Oberlin, Ohio.

The Oberlin College Writing Department

Is exclusively a School of Penmanship, and is without exception the very best in America. The specialty of this school is Teachers', Business Writers' and Pen Artists' Training. It also gives thorough drill on the Black Board.

OBERLIN ELECTIC SCHOOL OF SHORT HAND AND TYPE WRITING.

Facilities the best. Teacher writes from 150 to 175 words per minute. Send for "Stenographic World," to McKee & Henderson, Oberlin, O.



A WISH.

I would that our system of vocal symbols—the language we speak—were more replete with *synonyms*. To such an extent am I an enthusiast on the subject of *originality*, that I would delight in using some unheard-of expression in every editorial the HERALD contains. But the language is too limited. We are compelled, all of us, to say things which we do not design to say. How? The use of threadbare and dusty phraseology renders the thought we wish to express, oftentimes, of a too ordinary nature. The reader, being familiar with the *words*, imagines that the imprisoned thought which struggles to escape through them is but the repetition of some one else's mental creation or the lineal descendant of some historic literary production. So, when the

graph, and our failure to do so will furnish the best possible illustration of the idea we desired to clothe in words, and which, because of the second-hand nature of that clothing, must fail to impress the reader with its real nature and essence.

ACCURATE COPIES.

In the October number of the *Western Penman*, Professor C. S. Chapman of Des Moines, Iowa, in commenting upon one of our articles in a former number of that paper on "Accurate Copies," expresses a very pertinent thought, the essence of which is, that it is not *perfection of form* that many teachers object to in furnishing models or copies to their students, but that it all depends on *whose idea of perfect forms* it is desired that they shall adopt. Replying, in brief, permit us to add

from time to time, as may seem necessary or appropriate, to offer a word of criticism, of suggestion or of comment, upon the existing methods of teaching business writing. The conviction is growing upon us daily and semi-daily that before another decade of years shall have been spent in the cause of practical and useful education, those of our tranquil-minded brethren who are now permitting the anti-utilitarian in practical penmanship to be imparted to their pupils, will so thoroughly awaken to the demands of the business community as to institute a radical reform in the writing room, and to regard the stereotyped methods, which are too fearfully common in our present system, as the undeveloped vagaries of early crudity in the work of business education. Prophetic fingers point to the fact that changes

to know the cause of all this contentment and strife between some of our prominent workers, just now, about *hand engraved* and *photo engraved* writing; also, the difference between an *electrotype* and an *engraving*.

To our knowledge there are in this country about *three highly skilled engravers* who do work "by hand." Their accurate knowledge of beautiful forms and their extensive experience, enable them, from even a poor copy, to produce elegant work, for which, in many instances, the penman receives the credit. Of course the better carefully the original is prepared the better will be the results; but, excepting the general design and style of the piece, the plate, when finished, usually bears little resemblance to the writer's copy. In justice to our pen-artists, how-

*I never was on the dull, tame shore.
But I loved the great sea more and more.
And backward flew to her billowy breast.
Like a bird that seeketh its mother's nest.*

The above beautiful verse of script was originally executed by PROF. H. W. FLICKINGER, and is taken from one of the copy-books of "Barnes' National System of Penmanship," a cut having been procured for the HERALD by Mr. J. M. Hawkes, who represents the house of A. S. Barnes & Co., New York.

journalist vainly endeavors to throw new coloring on the ideas which mock the powers of expression, he usually abandons the task with a healthy and distinct consciousness of having failed to say the very thing which he tried hardest to frame in intelligible language. Do you understand us? Of course you will agree that if the foregoing sentences mean anything, you fail to discover it. Good! They look like dummies to us, too, and, considered apart from that indescribable and inexplicable something in our mind which prompted us to write them, they have a sort of insane jingle, and bear little resemblance to and convey a remarkably small portion of the thought itself. Why? The antiquity of the phrases used explains it. We exultantly vowed that we would *say something*, when we began this para-

that, so long as a *standard is used*, and ideas of perfection which are not wholly out of keeping with fundamental and primary conceptions of beauty, and which are not noticeably emaciated or distorted, are embodied in copies, it can make little difference as to the location of the brain which planned or conceived them.

ONE PARAGRAPH

Will be sufficient space in which to rap-turously remark that our editorial on "Business Writing" in the last issue of the HERALD has attracted not only unusually wide *attention* among the toilers chirographic, but the argument which we earnestly *attempted* to set forth has been enthusiastically endorsed and approved on every side. In the full confidence that a renovation is necessary, we shall continue

for the better, in this direction, *must be made*; that *business writing* must be taught in accordance with the meaning of the term; that our ability to write under the pressure of hurry and rush must be as available as our ability to add or subtract numbers under like conditions; and that it is the part of wisdom to diligently seek for more light and to eagerly grasp any improvement which may be brought forth in any quarter or by any authority.

QUERY BOX LECTURE.

A RAMBLING TALK ON A VARIETY OF SUBJECTS.

I have been requested to explain the different processes of engraving specimens of penmanship. My interrogator wishes

ever, it must be admitted that it would require more than the combined mechanical skill of Holah, Havens and McLees to surpass the work of our most skillful penmen. *Photo-engraving* consists in producing on metal and ready for printing an exact *photograph* of the original pen-work.

The wood-engraver photographs his copy, usually upon a smooth wooden surface, and, by combining hand and machine work, produces a "wood cut," with any desired changes or corrections. Before this can be used on a printing press—on account of its liability to break—it must be *electrotyped*, which is done wholly by machinery. An impression is taken in a sort of plastic or semi-liquid metal, or wax, which is afterward thoroughly hardened and made ready for

the press. Duplicate copies of a cut can be made by this process very cheaply, and within a day's notice.

Portraits, to be made by a photographic process, are first drawn in india ink by a special artist.

"Do I write well enough to be called an amateur penman?" The question comes from our young friend J. B. Graff of Riverton, New Jersey, who has a style of writing which, possessed by many, would prove a fortune. He writes with a neat and pretty effect which few of our penmen can impart to their ordinary writing. Yes, my good friend, you are entitled to be ranked, not only as an amateur, which indicates that penmanship is not your profession, but upon entering the teaching field you would at once be classed among the best in the list, so far, at least, as the ability to execute counts in the race.

"Is the profession supporting the HERALD as it should? Are you receiving encouraging patronage? Is the HERALD now a sure and permanent enterprise?" A chorus of voices propound the above

so beautifully carried out in this series, we must all admit that it is in *advance* of kindred publications.

DASHING SENTENCES.

TO THE EDITOR OF THE PEN-ART HERALD:

My Dear Sir: Your late article, "Accurate Copies," touches matter on which I have meditated. In your new paper will you stand strictly by such ideas? Can you afford to do so? As for myself, I am a student rather than a purveyor, and I long to see the time when bold and fearless journals, exponents of the art and defenders of the science in its purity, will tear off the mask of diplomacy and undauntedly assail the ward politicians of educational literature who follow in the wake of the science, drumming for public patronage, and set them down at their true value. Give us the best and most accurate copies circumstances will admit of, a thorough and impartial investigation of every phase of the science, and although you may lose some advertising, you will greatly advance the cause for which you write.

To say the least of the matter, the late

best possible copy and fully explain its processes.

Yours,

CAYCE PEN.

SOME OF THE PEOPLE TO WHOM THE HERALD IS ESPECIALLY INDEBTED,

AS WELL AS APPROPRIATELY AND PROPERLY GRATEFUL.

To Professor S. E. Bartow, the genial and accomplished penman of the Ohio Business University, Cleveland, for a club of twenty-five subscribers, taken from among the students of that institution.

To Professor Fielding Schofield, for a club of nine subscribers from the Normal Penmanship Department of the Gem City College, Quincy, Ill.

To Professor U. McKee, the most successful teacher of penmanship in the United States, for a club of ten, from his deservedly popular and always prosperous school, at Oberlin, Ohio.

To Professor J. B. Duryea, Des Moines, Iowa, for a club of sixteen, composed of his students in the Iowa Business College.

To Professor C. E. Jones, Tabor, Iowa,

of the United States and Canada. The work will embrace—first, the names, addresses and a very short sketch of the lives of all who are following penmanship as a profession; second, the names and addresses of all amateur penmen and students of the art; third, a complete catalogue of business colleges.

No charges are made for inserting names. If penmen, students and business college men everywhere will cooperate by giving the desired information, a most useful work will be the result.

Let the responses be general, and immediate, please.

Fraternally yours,

F. S. HEATH.

We sincerely trust that every reader of the HERALD will heartily aid our esteemed friend, Mr. Heath, in securing the information necessary for the preparation of such a work. We are sure that a publication of the kind, if comprehensive and complete, would prove of great value to every one interested in the affairs of our calling; and our full confidence in Mr. Heath's capability for the work warrants us in assuring our constituents that it will be



As a striking example of *originality* in Script forms, we are pleased to present the above cluster of beautiful chirographic oddities, with the intelligence that they are engraved from the pen-and-ink copy of FRIG. CHARLES H. THIRCE, Keokuk, Iowa.

interrogative sentences. Yes; we receive as much support as we could expect, considering the prejudice with which we must contend. We do not expect to make money out of the paper for sometime yet. We did not enter the work with that expectation. But we shall work away, patiently, laying a foundation for future results, and we have confidence enough in the people to believe that, when we convince them that we are thoroughly and emphatically in earnest, they will not be slow in showing us the degree to which they appreciate and value our efforts, in a financial sense.

A correspondent wishes to know whether the new and popular compendium, A SERIES OF LESSONS IN PLAIN WRITING, is equal, in every respect, to the higher priced standard works of that character. Considering the amount of work presented, the style of engraving and printing used, and the very thorough, available and complete instructions given, the LESSONS are fully equal to anything published. And in point of adaption to the wants of almost every class of learners, the systematic and beautiful arrangement of the copies, and the theories and ideas

script alphabet offered us by H. C. Spencer, is something that hinders upon the sensational. For him to offer such forms in lieu of better and more easily executed Spencerian, or to propose them at a time when more artistic yet simpler and more acceptable forms were extant and had never been conned by hundreds of students of penmanship, was, I dare say, a surprise to more than your humble writer.

Until I have evidence that they do, I am inclined to doubt that either Lyman P. Spencer or H. W. Flickinger indorsed that alphabet. They occupy, I think, more consistent ground, and verily, verily, I say unto you, my brethren, that in point of executive skill these two modest gentlemen are the stoutest lances that stand the penmen's table round.

Apropos to the foregoing, we have Isaacs' war-path letter. What we want is not to discourage the engraver, but to advance penmanship. The artist may be both penman and engraver. There is no prohibitory measure which prevents a man engraving his own snakes.

Flatter our attainments and we can stand by, silent and unmoved; but ridicule and belittle us, and detract from our skill, and you pain us. Again, give us the

who never writes us without sending in new subscriptions.

To Professor C. N. Crandle, Dixon, Ill., who has recently favored us with a good club.

To Professor C. M. Robinson, La Fayette, Ind., who sends clubs whenever opportunity offers.

To Professor G. Bixler, Wooster, O., for a club of five, representing his students in the American Pen-Art Hall.

To Mr. Fred A. Vollrath, Bucyrus, O., for several extra subscriptions accompanying his own.

To W. H. McAlpine, Stamford, N. Y., a pupil of Professor B. H. Spencer, the Albany penman, for a club of three.

AN EXCELLENT IDEA.

A LETTER FROM PROFESSOR F. S. HEATH, PENMAN IN SHAW'S COMMERCIAL COLLEGE, PORTLAND, MAINE.

SHAW'S BUSINESS COLLEGE, PORTLAND, ME., Nov. 5, 1887.

FRIEND SHOWALER:—I am contemplating getting out a complete directory of the professional and amateur penmen

carefully gotten up and with painstaking thoroughness.

THE FORMER EDITOR OF THE PENMAN'S ART GAZETTE.

HIS ADIEU TO HIS SUBSCRIBERS, FRIENDS AND CO-LABORERS.

KIND FRIENDS:—We have retired from journalism! *Why*, do you ask? Are we rich enough? *Yes*. Did you ever hear of an editor of a penman's paper retiring on less than a *million*? Imagine our friend Showaler paying us fifty thousand dollars for the good will of our paper; imagine us, rolling in wealth, after a short career as a newspaper man; imagine one million readers anxiously awaiting the next issue of the *Gazette*—anxious to see us expose some more of the humbuggery and fraud practiced in our profession; yes, kind readers, indulge your Byronic imagination to its fullest extent, but for Heaven's sake, don't imagine that you are swindled! Don't imagine, either, that we were *driven* from the field. We leave it of our own choosing. We ought to have known that, for us, other fields were more congenial; that other lines of effort were better suited

to our abilities. We always knew that we could not carry a hod of bricks up to the eleventh story; we did not know that we could not edit a penman's paper; we are aware of both facts now. We could not continue to devote the time and labor to the *Gazette* which its welfare and success would require. To do so would compel us to neglect our other business—that of engrossing—to an extent that we did not wish to do.

Brother Showalter has entered the arena to stay. He likes the work, and is willing to labor for years, if needs be, for mere current expenses, in order to build up a permanent periodical. He is ambitious in that line, and devotes his whole time to the work. His new paper, the *PEN-ART HERALD* is certainly all that could be desired. I sincerely hope that you will all unite in giving him support and encouragement. He promises to fill out our subscription list with the *Herald*, and I am sure that all will be pleased with his bright and excellent paper.

To all who have so liberally patronized our paper; to those who have so generously stood by the *Gazette* and its editor in his forcible denunciations of all forms of charlatanism—we wish to extend our earnest and cordial thanks. We may have made mistakes. We may have been too hasty in our conclusions at times. And if we have wronged any one, we stand ready to offer any apology the occasion may call for or demand.

We hope the *HERALD* will become the representative journal of its class. We offer no advice as to how it could be made such, but we do hope to see the time when we can *HERALD* it as such!

Without a grain of malice and with comprehensive charity, we are

Your humble servant,

H. F. VOGEL.

Formerly Publisher of *The Penman's Art Gazette*, Chicago.



C. M. Robinson.

THE SECRETARY AND TREASURER OF THE NATIONAL PENMAN'S ASSOCIATION,

Whose handsome portrait and autograph are here presented, was born at St. Albans, Maine, when the nineteenth century was fifty-two years old.

Like the great majority of our famous ink-scatterers, C. M. Robinson early manifested a taste and liking for good penmanship. His primary educational training was received through the district schools, after which he pursued and completed a full course in the Corinna Union Academy. His career as a student was continued by taking a book-keeping course under Professor D. H. Sherman, and a series of lessons in penmanship under Professor H. C. Kendall, the well-known artist-penman of Boston. After finishing his school life in this city, he accepted a position as teacher of penmanship in the public schools of Brunswick, Maine. At the end of this year's work he became identified with the city schools of Bath, where he taught book-keeping in the high school and writing in the grades. He was elected for the third year, but resigned to accept a position as teacher of drawing and penmanship in the city schools of Lawrenceburg, Indiana.

After two years of very successful work in this capacity, he received flattering offers from three different cities, and decided upon Lafayette, Indiana, where, for the last six years, he has labored in

the interests of education, having been instructor in arithmetic and book-keeping in the high school, superintendent of penmanship in the city schools, and for the past two years principal of the Union Business College.

This institution, under his efficient management, has become one of the leading schools for useful training in the west, and has, during the past year, enrolled over two hundred students.

Mr. Robinson dismisses his school during vacation months and spends the heated term with his family at the beautiful pleasure and health resort of St. Joseph, Michigan, where he owns a summer cottage—returning early in September to his school duties with greatly augmented vigor and proficiency for the work.

From his school circulars one is impressed with the fact that he entertains living and spirited views upon the subject of practical education. He is a firm believer in simplicity and plainness in business writing, and deprecates the use of extra lines and impracticable movements.

His past experience and education peculiarly fit him for a leader in his chosen profession, and as such he is universally regarded—having, at the first meeting of the National Penmen's association, which convened at Erie, Pennsylvania, in July last, been chosen as secretary and treasurer of that important organization for the current year. Considering that in this body there were representatives of our calling from every part of the country, the compliment paid to Mr. Robinson, in selecting him for this official position, was no slight one.

Copy-slips and specimens of plain and ornamental writing, the lines of which are so adjusted and are of such a quality as to render them about as handsome as it would seem possible for trained natural talent to produce, have recently been sent us by our friend, C. P. Zener, Columbus, O.

SOME SENSIBLE SENTENCES FROM A PUBLIC SCHOOL TEACHER.

HOPKINS, Mo., Oct. 27, 1887.

Editor *PEN-ART HERALD*, Cleveland, O.

DEAR SIR—From every source we are hearing complaints of the inefficiency of the penmanship instruction in the public schools, and of the inability of the common school teacher to successfully instruct in this important branch. It is generally admitted that something must be done—that they must be dealt with—but *what* and *how* are the troublesome questions.

I suggest that it would be an excellent plan for the *HERALD* to devote at least one column each month to presenting matter which shall not only be of interest and value to this special class of teachers, but which shall be of a *comprehensible* and *utilitarian* nature. They are aware of their failing; but in looking over the penmen's papers they are met with an array of pen-art work, and the instructions, if there be any, are of such a hue that it is almost entirely impossible for them to grasp them, hence they are forced to the conclusion that proficiency in this branch is out of their reach, and that all directions for the acquirement of a good handwriting are necessarily clouded in mystery, and are intended for some specially talented class of learners.

Contributors to this department should bear in mind that all teachers are not *MANNES* or *PARKERS*, who can supply what is omitted, but that they are, in the strictest sense, *pupils*, and must be instructed accordingly. They must be given the *simplest exercises* and *forms*, with definite and specific directions for practicing and teaching them. They need more than nicely engraved copies, with the lofty injunction to practice *this five minutes*, and *that ten minutes*. If they were made to understand *how*, as well as *what*, the hill would not seem half so high or steep.

Let a teacher, on Monday, say, "Children, we will write small o's to-day. Get your slates and pencils, and I want to see how many can make one real nicely every time I tap the desk with my pencil." On Tuesday he says, "We will make small u's to-day. Write ten minutes on this letter. Work hard, now, while I solve this problem for John." Which method would produce the more good? We need more methods and less copies. Yours fraternally,

C. E. BALL.

We shall be glad to hear from all live teachers upon this important theme, and shall take pleasure in giving all space that may be needed for profitable discussions and valuable suggestions.

A WEBSTER SPEAKS.

We have strong evidence, in the prompt appearance and general character of the second number of *THE PEN-ART HERALD*, that it has "come to stay," and as it is introduced to us we feel confident that we but voice the sentiment of the profession when we pronounce it one of the best penmen's papers that we have ever seen. Not that it transcends in beauty and elegance anything of the kind we have ever beheld, or that we see in its illustrations a greater degree of skill and artistic design than is found in some of the leading penmen's papers of the present day, or that the material of which it is composed is superior to that used by any other publisher; but the warm, genial spirit running through its columns, the clearness and courtesy of its diction, and the fact that it is not an advertising sheet, published in the interests of some commercial school, are elements which commend it to the home circle of every family in the land, as well as to every penman, giving promise of a healthful and invigorating influence in the field of chirography. Judging from the beginning, we have strong reason to expect this publication to add new life, vigor and dignity to the profession.

If the editor was spending a few weeks abroad for his health, we would feel like saying a few words about him personally; but as his physical condition is in no present need of such means of recuperation, and as there is an immediate railway connection between Cleveland and Geneva, with the space of but two short hours between us, we think it wise to pacify ourselves with the commonplace remark that "he is the right man in the right place," and if we do not grow wiser, stronger and better under the influence of his new departure, it will doubtless be because we do not make wise use of the information he disseminates.

The needs and aspirations of mankind are the great incentive powers to invention and progress, and it is to be hoped that the need of a stronger and more solid front in the penmen's ranks may so control the heart and mind of this young devotee to the shrine of the literature of penmanship as to impel him strongly in the direction of elevating the standard of excellence, of intensifying the desire of the learner to reach that standard in the attainment of skill, of developing a better understanding of the most effective means of imparting instruction in this art, of giving new dignity and character to the literature of penmanship, and of strengthening the cords of friendship and good will that should pervade the brotherhood in every calling and profession.

We shall look with pleasurable anticipations for future numbers of the *PEN-ART HERALD*. S. R. WEBSTER.
Geneva, Ohio.

The Pen-Art Herald

A Monthly Journal of Penmanship Literature.

Subscription price, Seventy-five cents per year. Single numbers, Ten cents each.

See our Premium Offers on page 7. Advertisements and sample when postal note can be obtained.

Renunciations should be made by Postal Note or Registered Letter.

ADVERTISING RATES:

1 inch, 1 month,	\$2	3 months,	\$5	1 year,	\$15
1/2 inch, 1 month,	\$1	3 months,	\$3	1 year,	\$9
1/4 inch, 1 month,	50	3 months,	15	1 year,	50
1/8 inch, 1 month,	25	3 months,	75	1 year,	25

CLAR RATES:

\$1 to 10, Sixty-five cents each.	
11 to 25, Sixty cents each.	
26 to 50, Rates made known on application.	

We desire to engage some reliable person—a student or teacher—in every business or other kind of live school in the land, to act as our representative, and to solicit subscriptions and advertisements for the *HERALD*. Write us at once.

Office of Publication, 569 PEARL STREET.

W. D. SHAWALTER,
Editor and Publisher

Entered at the Post Office, at Cleveland, Ohio, as second class mail matter.

LEAVES FROM OUR THOUGHT-CALENDAR.

We feel that our first duty in connection with the editorial work of this issue is to fling an animated apology at the most talented and popular man in the profession of penmanship. It would seem needless to add that reference is made to our brother editor and jovial friend, A. J. Scarborough, of whom the fraternity need not expect to have a second edition. Sometime ago we received a formal invitation to witness a wedding ceremony in which Mr. Scarborough was to act a very interesting and important part. Our fail ure, in our last number, to mention this most critical event in the life of one in whom every reader of our *HERALD* takes an interest, was not, we assure our friend, intentional, but was caused through an oversight, for which we are principally although not wholly responsible. Mr. Scarborough has long been identified, in a conspicuous manner, with the interests of practical education and penmanship, and we are safe in saying that no man has exerted a more potent influence for good, or has done more toward linking the profession of calligraphy with other and more varied interests than he. Under his able guidance the old "Penman's Gazette," which, in Gaskell's time, was looked upon by most people as an ingenious advertising medium with an occasional showing of literary merit, has developed into a stately magazine, containing the choicest cuttings from the current literary literature of our times, diversified and beautified by mellow and palatable apples of truth in pictures of humor. Although, at this late date, the last echoes of the wedding bells are but faintly trembling on our ears, we cannot help offering our delayed but hearty and heartfelt congratulations, with the earnest hope that there may be in store for them no less of light than of shadow.

SOME of our tender-minded brethren seem to inhale the impression that, because we are so pronounced a believer in sensible business writing, we do not appreciate, and are striving to indirectly condemn *artistic* penmanship, but we can candidly assure every one that we have no such motive. Rather would we wish to aid in establishing and defining the proper sphere, and the relative importance of each attainment. It would be an exhibition of poor taste in a card-writer to use a

plain and rugged business style in filling his card orders, and yet that does not signify that such a hand is equally unavailable in the business office. And it would be still more inappropriate for a book-keeper or correspondent to indulge in the ornamental windings of the airy waltzes of the whole-arm movement penman; yet because that which ministers to the art taste cannot be utilized in practical business life, does not argue that it is nonsensical. It is a diseased brain which will pronounce an acquirement utterly useless when it merely fails to profitably serve our own small and narrow business purposes.

We have been favored with a copy of the *Harrisburg (Pennsylvania) Telegram*, containing a very interesting interview with the accomplished king of *itinerant card-writers*, our old friend Mr. Carl Temple. In the course of the conversation, the reporter learns some very interesting things about the business of writing cards, not the least important of which is the fact that while the income of the business is large, the enormous hotel and traveling expenses consume about all of it, so that, aside from the fund of experience and practical information which it is possible for the traveling scribe to accumulate, the riches usually possessed by him are largely imaginary. Mr. Temple says that "he does not expect to ever become wealthy,"

SCATTERED STRAWS.

A large portion of our time is taken up in trying to make apologies for errors and personal injuries which our brothers from every side accuse us of having perpetrated. While this sort of employment is highly enjoyable and congenial, we wish to state that when, in future, your specimens are not noticed or some glaring injustice is done you, it will be an error of the head, and will be repaired in the earliest possible issue of the *HERALD*. We shrink from the thought of wronging any one or of slighting the smallest of art's children. But if it should make you feel better, when your name is missed in our personal notices, write us an animated letter, indulging in all available epithets. If it comforts your shattered spirit or soothes your dislocated longings for notoriety, we would be diminutive indeed did we protest.

We have recently purchased the subscription list and good-will of the *Penman's Art Gazette*, which, for the past six months has been edited and published by our friend, Mr. H. F. Vogel, Chicago, Illinois. The *Gazette* has always been a bright paper, and was winning encouraging success; but its editor has entered more profitable and promising fields of labor, and he carries with him our best wishes. He is now a staff artist on the *Chicago Graphic*, and is utilizing his art talent to good advantage.

"What a man knows should find its expression in what he does. One who is without knowledge is a failure in life."

We have all heard of the "Back-Hand" writing of PROF. C. A. FAUST, of Chicago, and it is a pleasure for us to be able to present, as above, such a neat specimen of it. It was reduced one-half in the photo-engraving.

yet we hope that, in this, at least, he will not realize his expectations.

During the past month letters have been received from almost every section of the country, complimenting the appearance of the first and second issues, and expressing the warmest hopes of our success. To nearly all we have replied through correspondence, yet we cannot help thanking, publicly, those who have manifested such an appreciative interest in our welfare. We are all the more grateful for these letters and kind expressions from the fact that a great many have consistently enclosed postal notes and currency, thereby convincing us at once that they mean what they say. We like to know that our efforts please you, and we assure you that an expression of your good-will is always a source of inspiration to us. But our inspiration takes a more substantial form when your complimentary words are wrapped around a green-back. In that case they leave no aching void in their track. But when a professional writes us an extravagant letter, wishing us all the success which he can find terms to describe, and neglects to enclose his admission fee, we cannot help confessing that there is a hollow sound about his words which must be felt to be appreciated.

HAVE your subscription begin with the first number of the *HERALD*.

It is Mr. Vogel's earnest desire that all of his friends and constituents shall give to the *HERALD* that liberal measure of support which they have so kindly pledged to the *Gazette*.

To the person sending us the most complete list of students of writing and amateurs, with correct addresses, before the next issue of the *HERALD*, we will present a valuable prize. The directory must consist of persons who are actually interested in pen art, and of as many *new names* as it is possible for the sender to obtain.

Mr. D. B. Hanson, the popular and skillful card penman, is connected with the Columbus Business College. He mails us some unique card specimens, which illustrate his superior tact in designing combinations and his skill in executing them.

Cleveland can boast, we think, of a full share of penmen and teachers of the art. Among her "leading lights" may be mentioned Professor A. A. Clark, superintendent of penmanship in the city schools. Mr. Clark is a refined and pleasing gentleman, and is one of the most prominent penmen of the country. Professor S. E. Bartow of the Ohio Business University, while but a young man, deserves to be ranked with the very best talent in the calling. Professors H. T. Loomis, J. H.

Bryant and F. L. Dyke, all of the Spencian College, are nationally known scribes. Professor W. L. Shinn, of the Cleveland Business College, is a fine practical writer, as is Professor H. T. Tanner, of the Forest City Business College. J. F. Fish and P. T. Phillips, graduates of Professor Michael, are now residents of the "Forest City." N. W. Dunham, a graduate of Professor M. L. Hubbard of South New Lyme, Ohio, is an enthusiastic and successful teacher. G. J. Kretschmer is one of the future's great penmen, and is rapidly coming to the front. Masters James Connolly, J. F. Haedler and G. W. Leopold are among the most skillful copy-writers to be found anywhere. T. Nelson, a former pupil of A. N. Palmer at the "Lakeside," Chicago, and later of J. P. Wilson, is a first class penman and a first-class young man. W. W. Jackson, a former penman at the Spencian College, now teacher in the West High School, has an excellent local reputation. Professor F. D. Gorsline is a skilled, practical writer and experienced teacher. L. J. Grace is a finished pen-artist, and does some very elaborate work in that line. Professor M. J. Caton uses a dashing style of off-hand penmanship, and has seen service in the teaching field. Mr. J. D. Holcomb is one of the best plain writers we have ever met, and is a great lover of the art. J. L. Sweet writes a good hand. H. O. Bernhardt is teacher of writing in the Cleveland Business College. This completes the list so far as we are informed.

Professor Chandler H. Peirce, whose post office address is known to all of our readers, has published a series of copy-books which are a complete innovation in that line of authorship. They are based on an untried plan; are profusely illustrated and contain plenty of healthy instruction.

He also presents us with a copy of his "Philosophical Treatise," an exhaustive and valuable work, without which a penman's library is incomplete in an emphatic sense. All should have it.

AN UNIQUE AND VALUABLE FEATURE

Of the *HERALD* in the future will be a beautifully illustrated series of Lessons in Pen-Art, covering all branches of the subject, and presenting many original designs and ideas. This course is to be given by Miss Anna Nintin of Grand Island, Nebraska, who, in our estimation, is the finest lady penman in this or any other country. Her work is peculiarly strong and graceful, being fully equal to that of our best professionals. She promises her very best efforts, and we feel safe in predicting that this will be an unusually valuable course of lessons. While they will be adapted to all classes, the nature of the designs which shall be presented and which will be engraved direct from the pen and ink copy of Miss Nintin, will render them of special interest and value to amateurs. To our knowledge, no lady has ever before attempted anything of the kind, consequently we are somewhat proud to be able to make such an announcement. We hope to begin the series in the December issue.

THINK over the matter of subscribing.

MEDITATE upon our premium offers.

For the Boys to Read.

AN HOUR WITH OUR LETTERS.

Some very strongly executed and attractive specimens of penmanship handwriting are sent by our substantial and highly esteemed friend, Professor J. B. Duryea, teacher of penmanship in the Iowa Business College, of Des Moines.

Professor C. L. Ricketts, artist penman, who is located at the Central Music Hall, Chicago, writes us an exceedingly clever letter—clever in a three-ply sense. The penmanship is irreproachable, the sentiment and composition excellent, and the remittance exceedingly refreshing.

Mr. M. T. Nelson of Pelican Rapids, Minnesota, is a young penman of much promise.

Mr. Guy L. Dail, Osawkee, Kansas, writes a pretty back hand. He is one of the many amateurs who has convinced us of his appreciation of the *HERALD* by promptly subscribing for it.

Professor J. F. Burner, Elko, Nevada, has mailed us some valuable specimens of gold and silver ore, which are on exhibition in the *HERALD* office.

Mr. Ralph W. Wood, who lives in the City of New York, has recently favored us with some very finely written and sensible business letters.

One of the most finished business writers of our country is Mr. Ira R. Harris, who holds a position with Cadin & Co., of Boston.

Mr. George L. Clothier, Paxico, Kansas, a former student of the world-known Gem

City Business College, Quincy, Illinois, and now a teacher in the public schools, writes well, and is a progressive and, we presume, a successful instructor.

Professor G. L. Gordon, Farmersville, Texas, who is well known in penmanship circles, visits us quite often, through the medium of excellently written letters. A specimen of his work will appear in an early number of our paper.

Professor W. N. Ferris, Big Rapids, Michigan, manifests his good will in the usual way, and utters a cheering word at the same time. He is one of our most prominent practical educators.

Mr. E. F. Quintal, late of Hillsdale, Michigan, is now at his home in Stockholm, New York. His writing possesses that peculiar grace which pupils of Palmer almost invariably acquire.

Mr. E. O. Hodson, Burr Oak, Kansas, is becoming quite a good pen-manager. He belongs to our growing family.

People who imagine that the chief thing for which E. K. Isaacs is noted is his ability as a contributor to our periodicals,

or his well known power as an instructor, are mistaken. We have before us a specimen of his writing which cannot be surpassed by half a dozen of the leaders of our calling.

A skillfully written set of capitals and a soulful letter come to us from that sterling young penman, Professor E. M. Barber, instructor in the Southwestern Business College, Wichita, Kansas.

Mr. E. N. Hill, North Wilbraham, Massachusetts, a young gentleman of sixteen years, sends us some dashy specimens. His work is very smooth, and has a pleasing appearance.

Mr. W. H. Lathrop, South Boston, Mass., is a great lover of penmanship. Although a business man, he writes a style that would do honor to the majority of our professionals.

Professor C. E. Jones of Taber, Iowa, does excellent work in all departments of penmanship, but his specialty is automatic—in which he has few equals. He is an earnest, intelligent and capable worker, and is deserving of all success.

wishes of Professor S. R. Webster, of Geneva, Ohio, were enclosed.

One of Canada's best penmen is Mr. Charles Ruby, of Waterloo, Ontario, who is a late recruit from the Queen's provinces.

Professor E. M. Worthington, Chicago, Illinois, informs us that the publication of the abandoned *Pen and Ink Journal* will soon be resumed. We are glad of it, and trust that it will shine with added brightness.

We receive few letters from any source that compare with those of Professor C. E. McKee, Columbus, Ohio. We expect to allow our readers to gaze upon his young features before long.

The Oberlin College Department of Penmanship has produced scores of elegant penman, but on the entire list no name can be found that will outshine that of our old classmate and friend, Professor B. H. Spencer, now of Albany, New York. Some cards lately sent us are written in a style which is not encountered every day. We are glad to announce that in our next

The Western Penman for October, while somewhat delayed, is a bright and spicy number. In it is begun the promised series of lessons from the pen of Professor H. W. Kibbe. The "Penman" is one of the best periodicals published in the interests of education.

The Normal, Wilton Junction, Iowa, is full of substantial matter for teachers.

The Beacon, York, Nebraska, is pretty and good—two qualities which all periodicals should possess.

The College Review, Atchinson, Kansas, published by the students of the Business College of that city, contains much edifying and palatable editorial thought.

Professor E. M. Chartier, Little Rock, Arkansas, favors us with a specimen of his off-hand writing in imitation of Wiesenhahn. It is very deftly done.

Professor Fielding Schofield, who presides over that miniature pen-art world of Quincy, Illinois, the *Normal Penmanship Department* of the Gem City College, sends us a packet of flourishing, which, for

ingenuity of design, grace of execution and artistic beauty, we have never seen equaled.

Professor C. A. Faust, Chicago, hands us a sample of his back-hand, in the form of a complimentary letter, which is fully up to his standard of excellence—which means something, we can assure you.

Professor J. D. Brunner, Marble Rock, Iowa, is coolly walking into prominence as a teacher of penmanship.

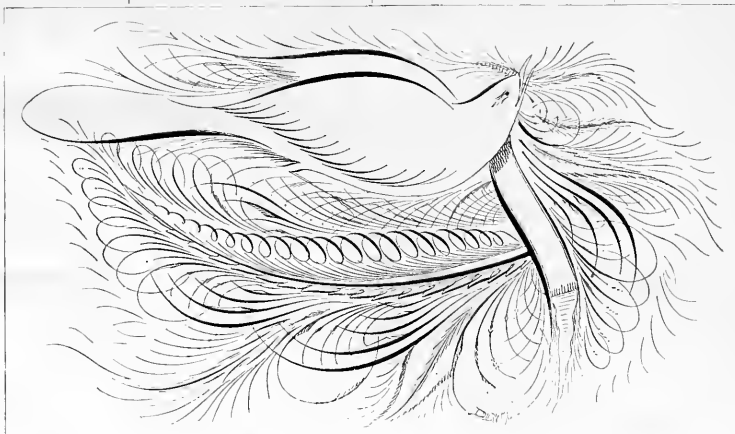
Our old friend, C. G. Prince, now of Buffalo, New York, writes us a letter in a style that is captivating.

He encloses a specimen of his poetic genius, which, we have no doubt, will prove soothing to many a worldly penman, as it expresses no imaginary sentiment. We present it in its unrevised entirety.

Lives of penmen oft remind us,
Not for us the proud world cares,
So we, departing, leave behind us,
Little foothills for our heirs.

We are wondering what can have become of our old associate, W. E. Dennis. We fear that the muscular movement advocates have finished him. When we last saw him he wore an over-done cast of countenance and a new pair of cuffs, the former, especially, having been induced by too much of the movement theory. To indulge in candor, we must say that few men in the pen-art ranks have equal talents.

The November number of *Goshall's Magazine* contains a portrait and sketch of the *HERALD's* editor. We already hear expressions of surprise at our extreme youthfulness as disclosed by our charitable friend, Mr. Scarborough.



This design is photo-engraved from a flourish originally executed by that well-known teacher of writing, PROF. J. B. DURYEA, Penman in the Iowa Business College, an old and prosperous institution of Des Moines, Iowa.

Mr. H. M. Cash of Salesville, Ohio, one of the veteran writing teachers of the country, favors us with a well written and inspiring letter.

Most people seem to understand that Professor H. W. Flickinger of Philadelphia, is a good writer. If any are in doubt we believe that a recent letter which we have received from that gentleman will settle the matter.

Some of the most artistic and thoroughly good specimens of pen-work which have ever crossed our pathway, have just been sent by that warm hearted and jovial southerner, Professor R. S. Collins of Knoxville, Tennessee.

Among the skilled and accomplished writers of the profession, Professor W. A. Hoffman, teacher in Bryant's College, Chicago, holds a high position. In a late letter he expresses thorough appreciation of the *HERALD*.

Among the many valued letters that have come to us since our last issue, none are more deftly and delicately written than that in which the congratulations and best

issue Professor Spencer will give a lesson in writing, and it is needless to predict that a rare treat will be enjoyed by all who see that number.

Mr. Jesse Overlock, Rockport, Maine, uses a model species of penmanship in his letter-writing.

Mr. E. L. Brown, Rockport, Maine, sends us some pieces of pen-work which are well executed, and exhibit good taste in their designing.

Mr. J. V. DeCremier, Green Bay, Wisconsin, uses the pen in a playful fashion, and produces graceful and brilliant strokes. He is but fifteen years of age.

A beautiful piece of copper-plate letter-writing is sent us by Professor J. F. White-leather, principal of the Business College at Fort Wayne, Indiana.

ABOUT OUR NEIGHBORS.

The Penman's Directory by W. H. Gardner, Salem, Massachusetts, has some interesting and enjoyable features. The last number contains a bright contribution from our friend, F. S. Heath of Portland, Me.

In the School Room.

A LESSON IN WRITING WITHOUT COPIES.

BY WILL DEKAR SHOWALTER.

Frankness should characterize the utterances of every honest instructor. The teacher who possesses a fault which is apparent to every pupil under his charge, and yet remains conveniently blind to it himself, only renders the failing ten-fold more objectionable. Acting on this thought, I wish to make a plain statement in regard to the young man whose partial cognomen heads this article. *In class, I am apt to talk too much!* But to help alone to this failing, I must add that I never begin my verbal athletics until I have the attention of every student in the class. I find it necessary to resort to various expedients to get that attention, but it pays to secure it at any cost.

But I am losing myself in the intoxication of rambling talk again, almost forgetting that this is labeled a "Lesson." I notice you are getting ready to practice. But I must indulge my confessed failing again long enough to remark about the territory the class occupies! You are scattered in every remote corner of the map. Intelligent faces are turned toward this paragraph in every state and territory. Are you growing restless? Are you impatient to commence practice? Hold; you are not yet ready. Will you please discard a tendency, which I cannot help noting, to *crouch*, shall I call it? I mean that some are stooping and bending and inclining forward too much. There is an unnatural *droop* about your heads. Did anyone ever advise you to *sit erect*? If so, regard that individual as a *sage*, and take the advice.

Be sure, also, that your paper and pens are good. I'll not prescribe any special brand of either. Try all of the different kinds and select the *best*. Now, criticize your manner of holding the pen and resting the arms. If, by endeavoring to recall all you have ever read in regard to pen-holding and movement, you feel that you would be profited by making some changes in your methods, do not hesitate to do so. Are you now ready to write? Let us reflect. We have tried to put the *physical* part of the machinery, which produces good writing, in proper running order. What else is required? Is writing a mere physical education? If so, of what use is the brain? Will the most careful attention to the details of the mechanical parts of an engine avail unless there is a *motive power for propelling and directing and holding in check those physical or mechanical appliances?*

The human body is but a *convertible machine, capable of being made subservient to an endless variety of uses, when mind acts through it*. Robbed of the regulating and controlling mental force, it becomes the most useless of all machines.

And now, young friends and old friends, if I can persuade you to realize that the most important factor for consideration in drilling and training the causes and conditions which produce fine penmanship, is now, and ever will be, *MIND*—I shall consider that our copyless lesson has not been a fruitless one.

SEND us your ideas for publication.

THROUGH THE HERALD'S TELESCOPE.

The Archibald Business College of Minneapolis, in which our worthy friend, Professor H. J. Putman, is an important faculty factor, is represented by a tastefully made catalogue.

Professor C. N. Crandle is meeting with that success which can be looked upon as only the natural fruit of honest labor, in his penmanship teaching at the Dixon Normal School of Illinois.

Our intimate friend and former pupil, Mr. Plave E. Ashburn, West Union, West Virginia, contemplates entering the profession of penmanship and business education at an early day. He is coming right to the front in his writing, and in addition to possessing a fine education, has decided and marked talent as a teacher. From the fact that young men of his stamp are needed in our calling, we feel assured of his success.

Mr. John Nolen, Philadelphia, a graduate of the famous Girard College of that city, has determined to become a better penman, although he now writes a splen-

Strokes," and are advertised in this month's paper. Framed, they would adorn and honor any art collection in the land. *An elaborate specimen of Professor Farley's work will be engraved for an early issue of this paper.*

Mr. Will J. Hudson, the Columbus "Short-hand and Type-writer man," is one of the aggressive and progressive of our many esteemed co-workers. He is a prominent Business College man; a rushing and extremely vivacious dealer in all sorts of office conveniences, and is a decided success as an editor, conducting, in an able manner, one of the most valuable and interesting of periodicals—*The Modern Office*. Mr. Hudson is one of the few men of any calling who can do a number of things at the same time and do all of them in a thoroughly thorough and successful manner.

The Writing Teacher, published by our friend Williamson of Richmond, Virginia, does not come often enough. It is full of concentrated brightness, and its perusal will make the sourest person in the world feel like a man. We heartily wish that every state had a penmanship quarterly of as much merit.



The above features are said to be synonymous with those worn on ordinary occasions by
W. D. SHOWALTER.

did business hand. Mr. Nolen's resolve in this direction is worthy of a wide emulation. There ought to be ten thousand more good writers in this country before another year passes.

We might add that Mr. Nolen had the misfortune to be our room-mate during a part of our stay in the "Quaker City," and that it would be a difficult matter to convince us that the last census reports include a half dozen other young men of equally good qualities and attainments.

FRIENDS!

Is there not someone in the circle of your acquaintance who would readily subscribe for the HERALD after reading our premium offers? If so, and you will secure and send to us his subscription, we will mail you, in order to show our appreciation, a copy of FARLEY'S MODEL GUIDE TO PENMANSHIP, a work of great value to all classes. May we not expect numerous responses to this proposition?

ABOUT as fine pieces of ornamental penmanship as we have ever enjoyed looking at have just been received from the famed pen artist, Professor D. H. Farley, Trenton, New Jersey. They are christened "Chirographic Editors" and "Pen-

This number of the HERALD is somewhat deficient in the number of illustrations, at least in comparison with the number which we had hoped to present. Some expected cuts having been mysteriously delayed, we are compelled to go to press without them, or delay the appearance of this issue, which we are averse to doing when it can be avoided. We have some rich and costly designs in store, however, for future numbers.

One of the most interesting features of the PEN-MAN'S ART JOURNAL, is the gallery of "Representative American Penmen," which it has been running for several months. The teacher of penmanship who does not read the Journal is about as much of a curiosity as it is possible to conceive of.

Since our last issue, we have received a great number of papers and school catalogues, for all of which we desire to tender our thanks—regretting that the limited dimensions of our paper will not allow of a formal review of each. *The West Virginia School Journal*, edited by the Hon. B. S. Morgan, State Superintendent of Public Instruction, Charleston, West Virginia, is one of our most valued

exchanges. *The West Union Record*, of which our old friend, Silas P. Smith, is editor, runs an Educational Department. We once had the honor of overseeing and conducting that portion of the periodical, and, of course, feel an interest in its welfare. *The Educational Leader*, published by C. J. Oller of Findlay, Ohio, is a welcome visitor to our editorial cave. The same remark may apply to *The Journal of Education*, of which O. P. Judd of Clinton, Iowa, is editor. *The Modern Office*, Columbus, Ohio, is one of the most valuable periodicals which comes to this, or any other office.

A CAREFUL examination of Wright's "Bookkeeping Simplified; or a Key to Double Entry," an attractive and hand-somely bound copy of which is on our table, convinces us that as a text or reference book on the subject of which it treats, it is especially desirable and valuable. The work does not pretend to deal with theories in an elaborate manner, but gives the substance of the author's actual experience as an accountant. It is full of good, sound, choice and spicy matter relating to the every-day work of the bookkeeper. We call especial attention to the advertisement found in this issue and feel that we are doing our readers a favor by urging them to procure a copy of the work without delay.

We have felt uneasy ever since dropping the somewhat irrelevant closing sentence in our review of the PACKARD ARITHMETIC, which appeared in our last number. The truth of the matter is, we had examined and used an older edition of the work, and felt perfectly safe and justified in saying what we did of it. But of the revised and later edition, Professor Packard had not, as then, mailed us a copy, yet had remarked in one of his letters that he would not object to our reviewing it. We took it and used it as a mere bit of witicism, and, as our readers are aware, and as the professor puts it, "kicked over a good pail of milk." In a sort of reckless closing remark. Were it not that it is fast becoming a habit of ours to say things in a way that conservative people condemn, we should feel it our duty to apologize.

NOTICE TO SUBSCRIBERS OF THE "EXPONENT."

About three months ago I decided to sell the *Exponent* and publish a monthly college paper. I was corresponding with several parties about it. Mr. Bennett of Grand Rapids, Mich., learned of this, seemed very anxious to have the *Exponent* and made me a proposition, stating that he could not take it then, but would the first of October. I told him I could not publish it any more, as I had started the *College Journal*, and would not have time to attend to both. But I told him I would keep it for him until October, and sent him a contract to sign. He made out and signed one of his own and returned it. I kept the *Exponent*, as agreed upon, but he refused to pay for it. So I have arranged with Mr. Showalter, editor of the HERALD, to fill the subscriptions. I am sure none of you can have any fault to find regarding the change, if Mr. Showalter continues to give us the bright thoughts and beautiful cuts he has done thus far. Cordially, S. D. FORBES.

ALTOONA, PA., Nov. 14, 1887.

The Automatic Shading Pen

TWO COLORS AT A SINGLE STROKE.



THREE SIZES BY MAIL \$1.00.

SAMPLE WRITING FREE.

J. W. STOKES, MILAN, O.

Successful Because it is Practical.

Clinton Business College

AND SCHOOL OF

Penmanship, Shorthand, Type-Writing.

Each of its Departments is under the charge of a skilled expert.

An efficient corps of experienced teachers. A good location. A thorough and practical course of study. Pleasant rooms. Convent furniture. Its principles are practical accounts and successful teachers.

CORRESPONDENCE SOLICITED. For Circulars, address

O. P. JUDD, President, CLINTON, IOWA.

C. E. JONES' LESSONS BY MAIL.

Automatic Penmanship.

This is no experiment. Success is certain to every one taking lessons who is willing to work. No student has failed yet, and 1 have had hundreds.

To my knowledge, no one else teaches Automatic Penmanship by mail.

The course is systematically arranged as far as possible, but the lessons must be varied in every case to suit the particular needs of each student.

This is one of the most beautiful kinds of pen work and is within the reach of everyone, certain, who will take 21 lessons.

None have done beautiful work after six lessons. All copies are fresh from my pen.

12 Lessons.....	\$3.00
24 Lessons.....	6.00
Alphabets, each.....	.15
1 Handsome Motto, size 7x20 lettered and ornamented in a variety of colors.....	.20
1 Automatic Shading Pen.....	.25
6 Automatic Shading (assorted).....	.60
5 assorted powders for making ink for same.....	.25
12 Ornamented designs.....	1.00
Carbide, per doz.....	.30

Address,

PROF. C. E. JONES,

TABOR, IOWA

TESTIMONIALS.

Jones is one of the very finest Automatic pen artists.

The Western Penman.

The art of lettering with an automatic pen has been reduced to a fine point by C. E. Jones, Principal of the Business Department of the Tabor, Iowa College. That he has also the facility of inspiring skill to others is attested by numerous specimens of the work of his students, which we have been permitted to see.

The Western Art Journal.

Specimens of automatic pen-lettering received from Mr. Jones are the finest we have ever noticed.

Ed. PEN ART HERALD.

WANTED!

Every one who sees this to send for

FREE CIRCULAR OF

LESSONS BY MAIL

—IN—

Automatic Penmanship.

Automatic Shading Pens, 25c. each.

Fine Assorted Sizes, \$1.00.

Five Packages Assorted Automatic Ink

Powders, 25c.

Beautiful Specimens of Automatic Pen-

work, 10c.

A. H. BARBOUR,

LOCK BOX 34, TABOR, IOWA.

DON'T FORGET TO READ

OUR PREMIUM OFFERS ON SEV-

ENTH PAGE.

A SERIES OF LESSONS IN

Plain Writing

By H. J. PUTMAN and W. J. KINSLEY.

A New Work. A new Plan. Admirably Arranged. Elegantly Engraved. Finest of Heavy Paper. Best of Printing. Half the Usual Price.

PRICE, FIFTY CENTS.

The copies are elegantly engraved on copper, printed from stone on the finest kind of very heavy plate paper. All copy new; no rehash. There are two parts:

PART ONE.

Part 1 contains seventeen slips. These slips are not found and are all devoted to plain writing. There are two slips devoted to movement exercises, giving fifty-five different exercises. The small letters are given in the following order in which they should be taught. A great variety of words, introducing nothing but small letters. The finest set of plain capitals ever given. Following the letter given for practice, comes a short word introducing the capital, followed by a short sentence, starting with the same capital.

The figures are analyzed by means of staff lines, and a great variety of commercial abbreviations given. Forms of draft, receipt and letter are prominent features. One slip of solid writing is given.

PART TWO.

Part 2 is the "Instruction Book" to accompany the slips. This is the most complete one ever given in connection with a work of this kind.

It contains chapters on "Materials," "Position" (giving cuts), "Form," "Movement," and "General Information." There are twenty lessons mapped out.

The slips and "Instruction Book" are enclosed in a neat and substantial case.

The reader may think from the generous use of the adjectives in this advertisement that we have been employed to write up "ads" for Barram's Circus, but you will find below a few opinions from prominent penmen and educators, and the best of it is, we have more of them. Watch the different penmanship papers and you will see some of the others.

TESTIMONIALS.

Prof. W. D. SHOWALTER, Editor "The Art Herald," Cleveland, O.:—I consider "A Series of Lessons in Plain Writing" the most comprehensive, clear and practical guide for the student of penmanship now before the public. The authors have exhibited in its admirable arrangement and thoughtful make-up, a superior comprehension of the actual requirements of the class-room, as well as a complete conversance with the needs of the self-teaching student.

Prof. F. A. HOWARD, Trm. Com'l Coll., Rockland, Me.:—Having thoroughly examined your "Series of Lessons in Plain Writing" I take pleasure in recommending them to every student of penmanship. Prof. W. N. FERRIS, Prin. Big Rapids (Mich.) Industrial School:—I shall say a good word for your beautiful work. You deserve to reap a rich reward, and if the people can learn of the existence of your "Lessons," you will reap it.

Agents wanted in every town and school. A liberal discount given. Money can be made selling the "Lessons." Collect all orders. Correspondence on writing, send for a copy of the "Lessons" and compare. One can be ordered in this manner, and it will prevent defrauding the remaining people who want copies. If this work is not better arranged, has not a better quality of work, printing, paper, etc., and does not give more for the money than any similar thing published, we will refund the money and pay postage for return, providing that it is returned in good condition.

Price, FIFTY CENTS. Stamps not taken.

Address either of the places named below, that is nearest to you.

PUTMAN & KINSLEY.

P. O. Box 186, MINNEAPOLIS, MINN. P. O. Box 787, SHENANDOAH, IOWA.

A SET OF	Flourished	15 cents per doz.
CAPITALS,	20 cents.	25 "
TWO SETS,	one Business,	35 cents.
one Flourished,		

To introduce my cards to the readers of the P. A. H., I will write cards for the coming month at the following low rates:

Plain White.....	15 cents per doz.
Plain Gold.....	20 "
Gold or Plain Level.....	25 "

All orders filled promptly and sent postpaid.

D. B. HANSON,

Columbus Business College,

COLUMBUS, O.

The wonderful progress which has been made during the last few years in

METHODS OF IMPARTING A THOROUGH

Business Education

is strikingly illustrated in the practical workings and in the assured success of the

Ohio Business University

—AND—

National School of Penmanship,

CLEVELAND, OHIO.

This institution furnishes unequalled facilities for learning penmanship and the art of

teaching it. It has in its faculty five experienced penmen, one of whom devotes his time to

teaching engraving and ornamental work. The others make a specialty of Business Pen-

manship. Ornamental and Business Penmanship are considered and treated as entirely sep-

arate accomplishments. One as an art and the other as an indispensable part of a business

education. Our facilities for imparting a complete business education are fully up with the

times, and we invite a thorough investigation of the same. Circulars free.

850 Lakeside.

President and Proprietor.

562 Pearl St., Cleveland, O.

SPECIAL.

CARDS—Good quality (for short time only)—12 cents per dozen; 25 for only 25 cents.

FLOURISHING.

PRICES—\$1.00, 20 cents, or 2 for 30 cents. Larger, prices 25, 50, 75c, and \$1.00.

ENGROSSING.

Engraving and display work of every description to suit customers. I make a specialty of this kind of work. My work is first-class, and prices reasonable.

A. E. DEWHURST, UTICA, N. Y.

FOR SALE.

Business College and School of

Shorthand & Type-writing

in Akron, Ohio.

Good patronage. Other business

the reason for selling. Address

for particulars.

P. HAMMEL.

G. J. KRETCHMER,

PEN-ART HERALD OFFICE,

CLEVELAND, OHIO.

One of the rising young penmen of

the country, for the quality of

whose work, both plain and orna-

mental, the editor of the HERALD

will unhesitatingly vouch, desires to

hear from every one who receives

this number, and for 10c, silver or

stamps, will send specimens of his

very best work.

"Pen & Strokes"

IS FARLEY'S LATEST & BEST.

All who order the "GUIDE"

within 30 days will receive a copy

of "PEN STROKES" free.

REVISED. IMPROVED. ENLARGED.

THE MODEL

Guide to Penmanship

With Copy Slips on a New Plan.

Price of "Guide," 25c; "Pen Strokes,"

15c; "Chirography, History," 10c; in size

Specimens, 10c; Ornamental Specimens from

the pen, 25c. When all are ordered at once,

75c. Address,

515 East State Street.

TRENTON, N.J.

A Pair of SPONTANEOUS STATEMENTS

PEN-ART HERALD OFFICE,

CLEVELAND, O., NOV. 16, 1887.

Considerable of reliable inquiry and some-

what extended personal investigation re-

gard to the work which the various Schools

of Penmanship have been and are now doing,

compel me to affirm that, in my estimation,

the Pen-Art headquarters of the world are

at Oberlin, Ohio. I experience a pardonable

pride in referring to the fact that I am one

of the numerous workers whose schooling

was obtained under the tuition of Prof. U.

McKee, the Commander-in-Chief of Oberlin's

pen forces. W. E. STICHAUT, Editor.

PENMANSHIP DEPARTMENT,

OHIO BUSINESS UNIVERSITY,

CLEVELAND, O., NOV. 16, '87.

I take much pleasure in voluntarily asser-

ting that for my success as a teacher of pen-

manship, I am largely indebted to my

talented instructor in that art, Prof. U. Mc-

Kee, Oberlin, O. I regard the school over

which he presides as one of the very best in

the country for preparing young men and

women for the profession of penmanship.

S. E. BARTON, Principal.

NOW IN THE TIME TO SUBSCRIBE FOR

THE PEN-ART HERALD.

THE PENMANSHIP HERALD

DEVOTED TO THE LITERATURE OF PENMANSHIP

Vol. I.

CLEVELAND, OHIO, DECEMBER, 1897.

No. 4.

A TALK WITH PROFESSOR W. J. KINSLEY.

HOW A SUCCESSFUL TEACHER OF PENMANSHIP SECURES SUCCESSFUL RESULTS IN SCHOOL-ROOM WORK.

"I suppose, Mr. Kinsley, that you will not object to answering some pointed questions in regard to your methods of teaching writing?"

"Oh, no sir. If by so doing I can contribute to the general fund of teaching experience which the HERALD has started, I shall be glad to talk to you."

in addition to giving them the benefit of the general exercises."

"To what extent do you think it advisable to give personal instruction?"

"My plan is to arrange my class instruction so that it will cover as large a field as possible, and to give that first. The remaining portion of the time I spend in personally examining the work of each student, which I do systematically, and with expedition, so that a large number may be carefully attended to in a short time. If I find a particular fault in the work of some one student which is not general, I point it out and suggest a

"I cannot say that I use any method which is especially new. Of course, having charge of three hundred penmanship students daily, I get a good point occasionally. I try to get the student in a good position first of all, and then follow by moving the arm from left to right and in every direction, without a pen in hand. Then I try the dry pen exercise-making, tracing ovals without ink on the pen and with running oval. The first few lessons are spent in obtaining the best position possible and developing movement, and the remaining lessons in obtaining control over the movement. The best

"Will you name some of your pupils of whose proficiency you are especially proud?"

"G. W. Wallace, who graduated from our special penmanship department last July, and who is now penman and secretary of the Wilmington, Delaware, Commercial College, a young man of nineteen years, I consider the finest all-round penman of his age in this country. There are not three professionals of any age who can excel his flourishing. His writing is strong and bold and quite accurate. F. L. Ellett, Red Oak, Iowa, and D. D. Darby, of Northboro, Iowa, are good penmen, and



The above is photo-engraved from the pen and ink copy of PROF. H. J. PUTMAN, Minneapolis, Minn.

"That's liberal. Thank you. Do you use pen and ink, blackboard or engraved copies in your classes?"

"In class-drill I use both blackboard and engraved copies. I write the copy on the board and analyze it to the best of my ability. Each student is provided with a package of slips and the engraved copy is kept directly in front of him. I also use the board to illustrate and explain the faults which seem to be common in the class, and to show how they may be corrected. For special penmanship students—those who receive private or individual instruction—I write all copies on paper,

remedy; but I do not believe, as a rule, in consuming time by giving personal instruction when the same thing is needed by the class."

"Do you teach muscular movement exclusively?"

"Yes, I rarely mention any other movement before a class. I find it necessary, however, to direct a great many as to how to get along without the finger and whole-arm movements. In the Special Penmanship Department a different plan is pursued, as I have a better control of the student there."

"Have you any special methods of teaching the muscular?"

thing that I can find to give a beginner an idea of what is meant by muscular movement is to place my left hand on his forearm, just forward of the elbow, and hold his hand in position by means of my right hand, while making some very simple tracing exercise. I find this to be better than an hour's talking."

"Do you have trouble with lady pupils on account of tight sleeves?"

"Yes, I usually have a little trouble at the beginning of a term, but I speak plainly about the matter, condemning tight sleeves, bracelets, cuffs, wristlets or other paraphernalia with which it is fashionable to encumber the arm."

are following an itinerant's life now. H. H. Kellogg, penman in the Anoka, Minnesota, Business College, is a successful teacher. J. M. Davis has charge of the Commercial and Penmanship departments of the Nebraska Normal school, Madison, Nebraska, and J. C. Nelson is in Omaha, Nebraska. I have hundreds of pupils engaged in teaching in the public schools, who, although they do not follow penmanship as a profession, are fine writers."

"Have any of your lady pupils ever become skilled penmen?"

"No, but I have succeeded in turning

out some very fair writers of the opposite sex. Yet with the same amount of effort on my part, and apparently due effort on theirs, I can produce fifty good writers among the boys where I can produce one among the ladies—I mean excellent writers. Nearly one-half of my three hundred writing pupils are ladies."

CHARLES EUGENE MCKEE,

The cultured and competent instructor in Penmanship, Commercial branches and Shorthand at The MODERN OFFICE TRAINING COLLEGE, Columbus, was born at Warren, Ohio, November 11, 1866.

His boyhood was spent upon his father's farm. Nature, however, did not intend that he should remain a tiller of the soil, in the literal meaning of the words—but that he should, at a sufficiently mature age, become a laborer in the vineyard of mind, and should cultivate *intellect*, instead of corn and beans. We doubt not that he was a success in his boyhood vocation, as he has been a *marked* one in the higher vineyard—there being much in common with the farmer and teacher. The one deals with, principally, inanimate matter, and the other with the animate and mental—both endeavoring to induce healthy and substantial growth and development; both trying to remove obstacles which prevent proper expansion and cultivation of existing and primary germs. Because of this co-relation of professions, we account for the fact that the best teachers come from the farm.

Mr. McKee's taste for penmanship was manifested at an early age. His first lessons in writing were given him by S. P. Benjamin, an itinerant teacher. Of him our subject purchased a copy of Mussel-



Normal School at Canfield, pursuing the "common branches," with a view to teaching. In this school all students were entitled to an hour's penmanship instruction, free of charge, twice a week. The class was under the charge of J. B. Seay,

turbulent sea of doubt, unable to return to the starting point, and with little hope of reaching a peaceful haven beyond. This is an experience with which all learners are acquainted, however, and which usually precedes the dawn of a

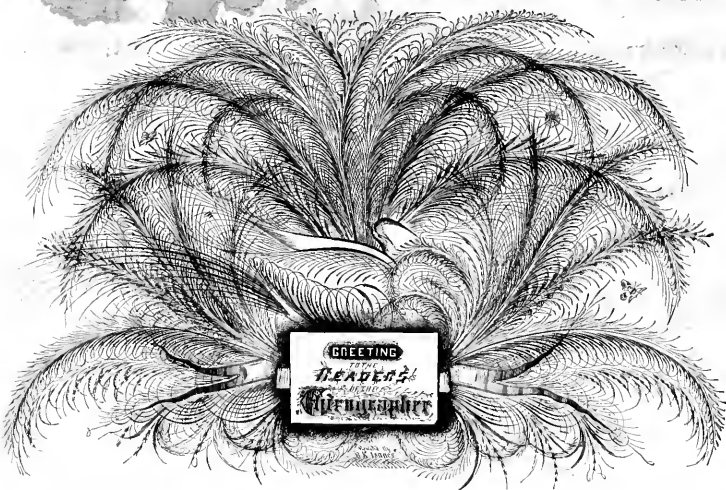
district school. During this time he gained his first experience as a teacher of writing. He had engaged for the second term, but receiving an offer of the position of assistant teacher of penmanship at the Normal, he resigned, and, during the four weeks intervening, drank from the "*Fountain of Pen-art*," the Oberlin College Department of Penmanship.

The following year was spent as assistant penman in the Normal, in connection with pursuing a full commercial course successfully. At the end of the year he was chosen to represent his class in commencement exercises. By this time he had acquired a considerable knowledge of teaching and of our profession, and was a subscriber to all of our penmanship papers. He now assumed entire charge of the penmanship in both the Normal and the public schools of Canfield. At the close of the year he was earnestly sought to remain, but desiring to labor in a larger field, accepted his present position in Columbus, which he is filling with honor to himself and satisfaction to all.

C. E. McKee is one of the brightest of the new stars in our calling. In executive ability he has few equals among our best professionals; and as a teacher and man he is liberal, progressive and accomplished. He is a member of the Presbyterian Church, and for his success in life—for he *is* a success—he gives his mother the credit. Always anxious to encourage him and to stimulate him to nobler actions, her influence upon his life cannot fail to be apparent to all.

INCIDENTAL ITEMS.

H. P. Behrensmeier will attend the Cedar Rapids convention.



This very beautiful and elaborate specimen is given in connection with the article on another page, by PROF. E. K. TAMM, Valparaiso, Ind.

man's Compendium, which constituted his only guide for a considerable time thereafter. At the age of fourteen he designed and executed a small piece of pen-drawing which was awarded first premium at the county fair. It is useless to add that this early pen triumph acted as an incentive to continued effort; and in the fall of 1883 he entered the Northeastern Ohio

who required that the *muscular* and no other movement should be operated. This proved a serious matter for our young friend, as he had not been accustomed to anything of that sort. His muscles were wild and reckless and would not confine their wanderings to proper limits. One week in this class made of him—apparently—a chirographic wreck, floating in a

bright muscular movement morning. Being of an experimental turn of mind, Mr. McKee kept working at odd moments, until he succeeded in naturalizing his muscles to such an extent that practice became a pleasure, and he was often astonished at his own work. After two terms of schooling at the Normal, he taught, at the age of seventeen, his first

E. M. Chartier will open the Texas Business College and Institute of Penmanship at Paris, about January 1st.

G. B. Jones conducts a successful writing academy in Wilder's Arcade, Rochester.

J. W. Stoakes, Milan, Ohio, does fine automatic pen-lettering, and is the leading dealer in those instruments.

REPORT SPECIAL COMMITTEE MINNEAPOLIS BOARD OF TRADE

Your Committee

beg leave to state briefly their conclusion of the system and a knowledge of the

sions based upon a careful examination that is being accomplished by the

CURLISS COMMERCIAL COLLEGE

The course of instruction seems to be

singularly complete, comprehensive, and

able practical and effective under

the thorough system inaugurated by

AND THE FACT THAT ALL

PROFITABLE

WORTHY GRADUATES FIND

EMPLOYMENT



awaiting them is sufficient evidence

of the merit of such an institution as the

Curliss College

of Minneapolis

City of Minneapolis on possessing so thorough and admirable an institution and

congratulating

and recommends the adoption

of the following resolutions.

MINNEAPOLIS BOARD OF TRADE CURLISS COMMERCIAL COLLEGE

an institution of

high reputation,

selecting mark and great usefulness to the business community

SECOND of the Northwest
that in its methods, management and results it strongly commends itself
to the entire business community in which it has grown up and
with which it is so honorably identified.

COMMITTEE
Geo. A. Pillsbury, Pres. C. C. Sturtevant, Sec.
David Blakely, A. B. Nettleton, Robert Hale.
Richard Chute.

out. Even the branches dropping downward or extending heavenward are seemingly cognizant of this rule, and "cross each other at right angles or nearly so."

I am somewhat curious to know how many strokes this design contains, but never had the time or patience to count them. I shall remunerate in some way any of the HERALD learners who may have the time and patience to count the strokes—excluding the stipple work and lettering—and who will report the same to me or through the HERALD.

I shall also be very much pleased to receive specimens from all who may feel that they are making a reasonable success of this design.

PEN-ART INSTRUCTION.

BY ANNA NINTIN, GRAND ISLAND NEB.
ARTICLE I.

We present the accompanying piece of pen drawing as a specimen of ornamental penmanship and believe that those of our readers who feel disposed to try copying it will find as easy a design as they have ever attempted to execute.

No one is prepared to begin the study of ornamental penmanship, however, without first supplying himself with a set of drawing instruments. These may be had at any book store.

In making an elaborate piece of pen-work, the part on which you are most uncertain should be made first. That is, if you desire to execute a piece of work containing both pen drawing and flourishing, you should, so far as possible, make the flourish first, for the reason that in making rapid flourishes you are much more unlikely to get your best work.

In this design make the large circle first with a pencil. Next make the flourishes on the sides and in case you fail to get them as exact as you desire, but little work is lost by taking a new sheet and commencing again.

Next pencil out the pallet and brushes carefully. If you have not a paste board pallet of proper size to get the outline from, you can trace the one given in the design on this paper.

Shade the brushes and branches next taking special care with all the details. The last thing done should be to trace the outline of the pallet with a pen.

One of the greatest difficulties with beginners is to stop when they have finished a design. The secret of success in producing first class ornamental pen-work lies largely in getting an artistic appearance with as few strokes as possible.

NO SHADE.

BY J. B. DURYEA.

Article on first page of October number of HERALD, entitled, "Teaching Business Writing," has been eagerly read by me.

If you were preparing a young man for a district school teacher, would you compel him to spend most of his time trying to get a little Greek? If you were training a young man for any vocation would it be doing him justice to compel

him to spend most of his time on something which does not pertain to that position in any way?

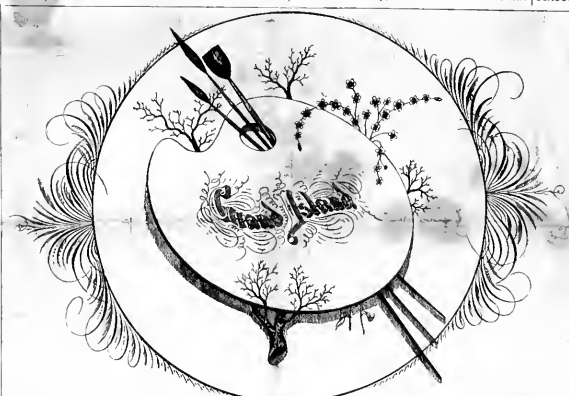
No? Then why do you compel students in bookkeeping to work so hard acquiring a slow, shaded handwriting, which they cannot use satisfactorily in business? Business men do not want shaded writing in their books! They want rapid, unshaded, unflourished, neat and legible penmanship—not only for their books but for their correspondence. I have talked to them about this matter and know that I speak their sentiments.

A short time ago I wrote up two pages of a journal, one written in a smooth, unshaded hand, the other in a smooth shaded hand (and many times better than any six months student could write), and took them, myself, to all the prominent business men in Des Moines, including all the wholesale houses where the largest salaries are paid bookkeepers, and I have found but one man who favored the shaded writing, and he is proprietor of a small tailor shop, and I do not suppose his books are very extensive.



MISS ANNA NINTIN,

Than whom there is no better pen artist among the ladies of our country, was formally introduced to the shifting scenes of planetary life, in Mt. Morris, Illinois, twenty-one years before this issue of the PEN-ART HERALD came from the press. At the age of eighteen she had completed the high school and university courses of study, and since that time has



This neat and artistic pen-picture was *photo-engraved* from a pen and ink copy executed by MISS ANNA NINTIN, Grand Island, Nebraska, and is designed to illustrate and accompany her article on pen-drawing.

The more prominent a man or the larger the establishment the louder they spoke in favor of the unshaded and against the shaded writing. I consider this a fair and impartial test of the style of penmanship demanded by business men.

Penmen who teach slow, shaded writing to a student in bookkeeping are making a great mistake. They ought not to waste the valuable time of any young man by having him learn that which is of no real benefit to him, and in many cases, a real hindrance.

I teach students in bookkeeping nothing but a plain, rapid style, with no shade whatever, and no flourish. I make two essentials to business writing: First, legibility; second, rapidity. This morning three students in my class wrote the word "shell" twenty-nine times in thirty seconds, and over forty got twenty-five words in the same time, and every word perfectly legible.

G. J. Kretschmer, Cleveland, executes, talks, dreams, and sings fine penmanship. He is doing some excellent work in all branches of the art.

tained, mainly, from Professor A. M. Hargis, one of the proprietors of the Grand Island Business College, in which institution she is now teaching.

We are glad to be able to present, in this issue, the first of a series of illustrated articles on ornamental penmanship, from the pen of this distinguished lady—accompanied by her portrait and autograph; and we can assure our friends that in her designs and instructions they will ever find much of interest, merit and value. On behalf of the profession it espouses, the HERALD says, in emphatic tones, and heartily, *Long live the QUEEN of PEN-ART!*

A SUGGESTION TO THE STUDENT OF PENMANSHIP.

The fact that you cannot enjoy the personal instruction of some professional teacher is no reason why you should despair of learning the art of penmanship. In fact, if you properly use the means right at your command, there is little need of taking a costly course in some distant school. Only keep one thing forever before

your eyes—that is, you have brains, intellect, intelligence, mind, and reason, with muscles which need to be properly trained by these forces, and it matters little whether you ever see a more skillful penman than yourself—success is certain. There is nothing which will take the place of thinking. Throw off the shackles of ignorance, and determine to investigate and compare. If you have, before you a specially attractive specimen of penmanship, try to find out what kind of training is required before you will be able to equal it. Do not allow dazzling results to daunt you. Admiration is not coupled with wonder when brains are back of it. The class of people who are easily amazed at a new thing are not the class who excel in their different lines of work. Wonder never discovered a hidden reason, or unearthed a buried theory. In learning penmanship the exercise of brain-force is just as necessary as it is in the pursuit of the most difficult of scientific investigation.

Do not look at a meritorious piece of pen-work, and exclaim: "ELEGANT! I don't see how it is possible to do such fine work with a pen!" That is wonder. But rather talk after this fashion: "This piece appears to be very skillfully done; but I'll systematize its parts, become acquainted with the causes which produced it, and see how well the author has exercised them." That is admiration coupled with intelligence.

The Writing Teacher, Richmond, Va., is now a twenty-four page magazine. The last issue is a gem, and should be examined by everyone who loves penmanship or its literature.

E. L. Burnett is the "Representative" scribe whose sketch and portrait appear in the last *Art Journal*. He well deserves the distinction.

The *Western Penman* promises an unusually fine number for December. The November issue contains an excellent specimen of pen-art from the hand of Professor H. J. Putnam.

taken a commercial course and acquired the greater part of her skill with the pen.

It is needless to refer to the fact that it is only within comparatively recent years that ladies have seen fit to cultivate the art of fine penmanship, either as a desirable accomplishment or for professional uses. It would seem, however, that, as far as natural capability for and adaptation to this work, counts in attaining proficiency in pen-art, the milder sex must ever claim the ascendancy. Woman's proverbial inherent appreciation of the beautiful, her superior taste and delicate sensibility; her critical eye and her comparative and analytical tendencies, all combine in rendering the highest skill in any branch of penmanship within her immediate reach. Reflecting, then, that for every year of her life there are, in our own country, at least a million of women with sufficient natural ability to gain an equal amount of skill with an instrument which every one of them use, daily, we cannot help concluding that Miss Nintin is deserving of all honor for her acknowledged superiority in the realm of the "Queen of Arts."

Her instruction in penmanship was ob-

PENMANSHIP IN PUBLIC SCHOOLS.

BY C. N. CRANDLE.

ARTICLE NO 11.

In this issue of the HERALD we present a series of movement exercises beginning each line with a plain business capital, with several small letters, for the purpose of sliding the hand on the paper as the pupil writes, and ending the line with a plain capital.

A. Amund S. S.

Notice the form of capital A, close the top, make last downward stroke straight, and finish with a right curve one space high. Practice this letter for at least five minutes, using the utmost care with each effort. Now take the exercise in the first copy. Combine capital A, five small a's and capital S without lifting the pen. It would be well for the pupil to practice the capital S for five or ten minutes. Before making the exercise notice the first stroke of capital S; make a full right curve, turning short at the top and finishing with a free slide of the hand, lifting the pen on the first line a little below the crossing. Practice this exercise until you have the ability to slide the little finger on the paper with ease.

B B o o o o o H H

In making capital B you will notice that the pen was lifted at the bottom of the first downward stroke. In this letter do not try to retrace from the bottom of the first stroke to finish the letter. If you do retrace the result will, probably, be a loop; besides you cannot make a graceful capital B with the combined stroke, therefore we prefer lifting the pen at the bottom of all such strokes. The letter is shown in first capital B. The top and the bottom of this letter should be of equal width, forming the loop inside of the finishing part and as near half the height of the letter as possible. After practicing the capital B a few minutes, join the small o's without lifting the pen, and at the end of the small o exercise, make the first part of capital B as illustrated in copy. The pupil, by observing each stroke carefully, can get a better impression of the letter. In practicing this exercise, make the letter intelligently. Practice this exercise something less than three thousand times, closing each small o at the top and making five letters in each exercise.

C C a a a a a a M M

The above line is one of great importance to the beginner. After practicing the capital C, as illustrated, join several small a's and follow with the first part of the capital M. Do not lift the pen after the first stroke of a small a. After making the first part of the capital M, place the pen on about mid-height the first part of the letter and finish without lifting the pen. Make each part of the capital M round at the top and be sure not to omit the finishing stroke. Study carefully the first part of the capital C. The common fault in that letter, is to make the loop too small. A few hundred studied trials at this exercise will give you a very good idea of its nature.

good idea of its nature.

Dr. J. W. N. N.

Practice on the capital D after giving it careful study in regard to the loop at base line, also the finishing loop at the top. Avoid making the letter too wide. After you can make the D quite well or can slide the hand with ease, join the six small v's finishing with the first part of the capital N. In making the small v exercise, notice each letter is round at the top, having a short turn at the base line. The faults to avoid in this exercise are, (1) making the letter sharp at the top after first part. (2) Sharp at the bottom, (3) Closing the letter at the top so that it would look too much like a small o. Finish the capital N the same as M, except the last part of the N is a little higher than the last part of the M.

Oooooooooo K Km

The capital E is considered by many to be the most difficult capital in the alphabet. Don't let this expression discourage you. We think if you have acquired a good free movement and understand the form of the letter, it will be quite easy to place the form on paper, as you have it in your imagination. Notice closely the top of the capital E. The common fault is to make the first part of the capital too straight, making the letter flat. Notice that the lower part or oval of the letter has a broad turn at base the same as given for the capital O, the E and O being similar in this respect. If we can make one letter well, we have practiced certain parts of the other letter. Avoid making the first part of the capital E too small. This is the common fault. Make the small curve and follow with the first stroke to the capital E. The lower part should be rounded in a rather wide movement, finished the same as a small e. Be sure to get a loop on each small e and make the letters one space high, or, in other words, one small e should occupy one-fourth the space between the ruled lines of your paper. The downward stroke of the small e is almost straight, making the cross a little above the base.

F F ucccc G D

Practice the first stroke of capital F until you can make the proper curve at top and bottom. Make the top, or cap of letter, with a free slide of the hand, forming a double curve; leave a little space between the two parts. The characteristic mark of the F should be made last. You will observe we make small c without loop at top. Practice this exercise with rapid movement and make a capital C at the end of each trial. Study the G carefully. First stroke full curve, short turn at top—cross first about in centre and finish as per copy.

B. Brown

Having explained the capital G in the line with F, we will simply speak of the w and v exercise. In the above copy notice the finish of the small w is the same as the last part of the v. All parts of the w should be sharp at the top. The common fault in making the small w is in getting it too wide. Practice this exercise with care. The capital V is round both at top and base, with finishing stroke two spaces high, or two-thirds as high as the letter.

H H H H H K H



In this exercise we have given a combination of seven small r's, following the capital H. The pupil should study carefully the top of the small r. Notice after making the first stroke, the next line rises to the third line, the pen making the curve for what is termed the shoulder stroke, then finishing as you would finish the small n, that is, straight line and right curve. The small r should be made one-fourth of a space higher than the other short letters given in this exercise. The subject making the r higher is to give it more graceful appearance and better proportion. The k at the end of this line, first part same as capital H, the difference being in the finishing part. Notice that the double curve at the top of the finishing part joins the top of the line, and that there are one-half spaces above the base line; at that point make a very short curve joining the straight line and finishing the same as small r. The common fault with the beginner in making a small r is getting a loop at the top and forming an angle at the top, instead of making a curve joining it too flat on the top, and otherwise spoiling the appearance of the letter. Any reader of the HERALD who is interested in the work and feels that he would like to ask any question in regard to teaching the subject of penmanship at common schools, or to the necessity of writing masters, the author of this series of lessons, will have the answer written through the columns of the HERALD each month. All questions pertaining to this course of lessons should be addressed to C. N. B. The answers will appear in the issue of the HERALD which will contain my next lesson, the questions should be in my possession at the earliest possible date.

In our next we will give a series of exercises of great importance, not only to the pupil of the school, but especially to the amateur penman and teachers.

Dixon Ill., December, 1887.

C. E. JONES.

The real heroes of a crusade are not always those wearing the brilliant plumage of leaders, but more frequently are they the honest, sturdy, hard-working toilers, who bear the burdens in the torrid noon-day sun of discouragement, and who seek only to find their duty that they may bravely perform it—not those who, in feverish haste to become great, attempt to

scale the heights at a single glorious bound.

Our good friend, Professor C. E. Jones, principal of the Commercial and Penmanship departments of Tabor College, out in Iowa, is such a worthy example of manly manhood in the school-room, in private life and in our profession, that we have determined to tell the readers of the HERALD something about him, and with his consent—given somewhat reluctantly—we are pleased to present, in the above cut, a reflection of his features, by which he may be identified at the Cedar Rapids Convention during the holidays.

Mr. Jones was unknown to the census takers until May 1st, 1863. He had no schooling of any kind until twelve years of age, and then only such as was furnished by frontier schools. At the age of fifteen his parents removed to Fremont City, Iowa, where he attended town schools for two years, beginning to teach at the end of that time. By means of teaching in district schools, and doing other work, he procured sufficient means to carry him through to the senior year of a classical course of study. He graduated from Eastman's College, Poughkeepsie, N. Y., in February, 1884, and took a special penmanship course at the same institution in 1886. He had, about this time, a good wholesome taste of the itinerant work of a writing teacher, and, in 1886, assumed the principship of the Tablor College business department. He commenced here with comparatively a complete dearth of students, but, by energy and hard labor, has created a first-class, practical training school, and during the last two years, has enrolled one hundred and forty students.

He was one of the prime workers in the movement to establish an independent National Pennmen's Association, and traveled a distance of a thousand miles to attend its first session.

Mr. Jones, in addition to being a proficient artist in other branches of penmanship, is one of the leading automatic pen artists of the country, and is a successful teacher of everything connected with his line of work.

He is a firm and substantial friend of the HERALD, and is responsible, to some extent, for the rapid growth it is enjoying.

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Part 2 is the "Instruction Book" to accompany the slips. This is the most complete ever given in connection with a work of this kind. It contains chapters on "Materials," "Position" (giving cuts), "Form," "Movement," and "General Information." There are twenty lessons mapped out.

The slips and "Instruction Book" are enclosed in a neat and substantial case. The reader may think from the generous use of the adjectives in this advertisement that we have been employed to write up "ads" for Harman's Circus, but you will find below a few opinions from prominent penmen and educators, and the best of it is we have more of them. Watch the different penmanship papers and you will see some of the others.

TESTIMONIALS.

PROF. S. D. FORBES, Editor "International Exponent" and Prin. of Altoona (Pa.) Bus. Coll.—"Your 'Series of Lessons' just came to me. It is the finest thing in the form of a compendium I have examined."

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TAYLOR, IOWA

TESTIMONIALS.

Jones is one of the very finest Automatic pen artists.

The Western Penman. The art of lettering with an automatic pen has been reduced to a fine point by C. E. Jones, Principal of the Illinois Department of Art, Taylor, Iowa College. That he has also the faculty of making his skill to others is attested by numerous specimens of the work of his students, which we have been permitted to see.

Specimens of automatic pen-lettering received from Mr. Jones are the finest we have ever noticed.

RE THE PEN ART HERALD.

The Pen Art Herald

You have now examined a copy of our paper, and it is safe to say that you have formed some opinion of it. Whether this impression be adverse or favorable, the Herald wishes to hear from you without delay. In the event that you have discovered in this issue some feature of merit which has pleased you, we shall esteem it a favor to be made aware of the fact of your convenience; and if you think the paper will be worth to you the amount of our subscription price, it will afford us pleasure to enroll you as a regular subscriber to same. If you have any serious fault to find with the nature of the periodical, however, we request that, before you send us your notice, you inform us of the defect. We are anxious to make our HERALD valuable and interesting, and to that end welcome honest criticism. All doubts of the permanence of the enterprise is now removed, and we assure everyone that no ink is lightly thrown upon our paper.

Unless your subscription is sent you will not be likely to see another copy of the PEN ART HERALD, as we take it for granted that you desire to pay for what you get.

Soliciting your patronage on our merits alone, and trusting that the pleasure of entailing you and yours as subscribers and friends to the periodical may soon be ours, we remain,

The teacher and student's friend.
THE PEN ART HERALD.
CLEVELAND, O.

302 PEARL STREET,

President Ohio Business University,

CLEVELAND, OHIO.

THE PENMANSHIP ALMANAC

DEVOTED TO THE LITERATURE OF PENMANSHIP

Vol. I.

CLEVELAND, OHIO, FEBRUARY, 1886.

No. 6.

FIVE FAMOUS YOUNG CHIROGRAPHERS.

Prominent in the front row of American ink adjusters stand five young men, whose penmanistic attainments are worthy of universal notice and comment. Their names are familiar to most of the chirographic devotees, and there can scarcely be a question in anyone's mind as to who they are.

Henry P. Behrensmeier is about nineteen years of age. We remember first noticing his name mentioned in the *Journal*, several years ago, when he was at the Chaddock College of Quincy, Illinois. Later he became connected with the Gem City College, and is, without doubt, the finest penman that famous institution ever produced. He is employed as correspondent for that school. His writing is as graceful as the poise of a swan's neck, yet as accurate and thoroughly balanced as though cut on steel by a skilled engraver.

Henry's letters are always full of jollity and Bill Nye descriptions of his current pastimes or adventures, with an occasional reference to someone—a young lady, he think—who helps him enjoy the play occasionally. He prefers Kate Castleton comedy to Irving's Faust, chiefly because Irving doesn't stop at Quincy.

C. P. Zaner is a disciple of Michael. He teaches in the Business College at Columbus, Ohio, and, we learn, has lately started a school of his own. He is also booked as a lecturer on penmanship at the Mt. Vernon, Ohio, Commercial College; so, with his large mail business, we should suppose that he has few idle hours. As a constructor of poetical birds and other forms to which the flourisher confines his wanderings, Zaner has a reputation which is enviable. His flourishing is unlike that of any other penman, but his style is being widely imitated by

amateurs. Much of the beauty of his work lies in the contrast between his light and shaded strokes. The finest specimen of his work ever published appeared in the October issue of the *HERALD*.

One night in the summer of '84 we were passing down the stairway of Michael's National Pen-Art Hall at Oberlin, Ohio, and became engaged in conversation with a pale, tall and sparsely constructed young man, who had outgrown, we judge, about seventeen successive almanacs. There was nothing remarkable in his appearance

counts the fact that for about four months he rubbed elbows with and spattered ink at the same table occupied by the writer. The use of the word "beard" in connection with the name of Mr. Prince, it must be understood, is wholly figurative; he looks like a boy yet, but he has a dignified bearing and a firm, impressive style of conversation which at once disarms one of the supposition that he is a youth mentally.

The plain writing of our friend has attracted wide attention and elicited the enthusiastic admiration of competent and cultured critics.

repairs the student receives at Oberlin, confirmed and ordained him as a minstrel chirographic.

Bartow is a whole-souled, liberal and agreeable young man, and his penmanship has lately received many flattering encomiums. His specialties are writing and flourishing, in both of which he has few superiors, yet he does a very handsome piece of engrossing occasionally and makes the beautiful diplomas issued by the Ohio Business University, over the penmanship department of which he ably presides.

We may add that he is not yet twenty years of age. There are surely few young men with such bright prospects or possibilities in life.

ABOUT WELL-KNOWN PEOPLE.

We have recently been favored with a delightful call from our old teacher, Professor U. McKee, Oberlin, Ohio. The Professor is as genial and pleasant as ever, and reports great success in his school work.

C. P. Zaner seems determined to preserve his reputation as the leading flourishing artist of the profession. He does marvelously beautiful work in that line. His specimens are striking pictures, and would adorn any parlor art collection.

H. F. Vogel seems to be doing well as a staff artist on the *Chicago Graphic*. He knows how to turn art accomplishments into money.

A. J. Scarborough is contriving to polish his editorial work on the "*Magazine*" to even an increased degree of brilliancy. One great beauty of his thoughts is the suggestiveness which accompanies them. It would seem unnatural to peruse a paragraph of his composition without catching a new breath of enthusiasm.

Professor G. W. Michael of Delaware, O., recently spent an afternoon at our headquarters. He seems to have lost none of his fire and determination. What Ingersoll is to theology Michael is to the penmanship crusade.



The above strikingly beautiful design was engraved from the pen-copy of Prof. I. W. Patton, Olean, N. Y.

or conversation, yet he carried with him a quiet, shy air and such a clear and piercing set of blue eyes that you would naturally desire to know more about him. Since that time we have had no more highly esteemed friend nor has the profession of penmanship a more beautiful writer in its ranks than Elmer W. Blosser, one of Delaware, O.

Clarence G. Prince, one of Professor McKee's Star Graduates, now of Clark's Buffalo College of Commerce, is about twenty-three years older than the *HERALD*. He grew his penmanship beard at the chirographic Jericho, Oberlin, Ohio, and among the misfortunes of his life we suppose he re-

Prince is educated, ready-witted, entertaining and jovial. He has poetic ability and is a great lover of the drama.

S. Everett Bartow, a former country lad in a Buckeye settlement, some two and a half years since caught the writing fever, and in order to have the best of treatment the country afforded, walked in on an ambulance to the handsome school rooms of the Oberlin College Writing Department. Professor McKee administered a shower bath of muscular movement at frequent intervals each day, until the fever was diminished to a steady, healthful heat—an educated love for pen-art—which, coupled with the legions of other small

C. L. BRIMHALL,

A slightly defective likeness of whom is herewith presented, constitutes *one* in the great army of earnest, intelligent and ambitious young teachers of penmanship. He is principal of the St. Paul Institute of Penmanship, and is a successful representative of our profession.

For his skill and teaching ability in penmanship he is largely indebted to the counsel and aid of his instructor, the well-known left-hand writer of San Francisco, Fred O. Young, and to the help and encouragement he has received from his friend and associate, Professor N. S. Beardslee of the St. Paul High School. He does excellent work in plain writing, and is skilled in the ornamental branches.

The HERALD takes pleasure in being the first paper to present him to the fraternity through its columns, and speaks for him a full measure of success in his labors in the chirographic vineyard.



Common school teachers are a necessity—the cause is a *noble one*, but, dear, oh dear, the pay—do you sigh as you think of it? If you love your work, stick to it; but why not devise some means by which you can advance your income as you plod along, step by step, into good old age and fame?

A teacher's training course, of from three to six months, in some well established, reliable school of penmanship will prove a profitable investment to any live teacher—which will yield a greater income than any investment you ever made, considering the capital and time required.

You are ready to ask: *How* will such an investment pay? Become a good

few plain figures will fully explain my meaning. Suppose you secure a night school of twenty pupils (this is a small estimate), at two dollars each for fifteen lessons, five lessons per week. Thus we have forty dollars for three weeks work of one hour per day. This we must count as clear gain, as the board and incidental expenses are already figured out of the regular salary.

If you are wide-awake and put life in your work the first term, a much larger class will be ready for a second series of fifteen lessons without your solicitation. Do you see what I mean?

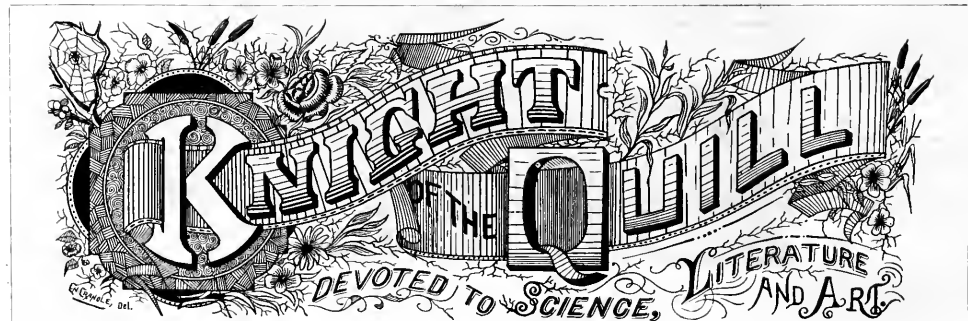
A PAYING INVESTMENT? Suppose a three months' course in penmanship costs you seventy-five dollars,

CAYCE PEN ON BUSINESS WRITING.

SVE BENSON, Business Writing Union:

MY DEAR SIR:—It becomes more and more apparent that the efforts of some to huist upon the public what they are pleased to christen "Business Writing," tend to lead to the neglect of the finer points of penmanship and by paying increased attention to speed in the vain effort to comply with the standing request of "rapid America," to "please get a little faster," they are overrunning some very valuable game. Did it ever occur to your mind that many of the schools throughout the country most clamorous against the work of the writing master are themselves notoriously deficient in facilities for turning out skilled penmen? And that these same schools are continually denouncing that which they themselves uphold in other ways than by short courses? Did you ever stop to consider the rapid and long strides penmanship has made within the last decade and the character of work which brought about this change? Did you ever fully consider the true inwardness of this business writing idea and how many of its advocates were once eager to climb the ladder leading to skill and fame, and how many of these are now the avowed enemies of every idea tending to what is denominated the artistic in penmanship, to say nothing of those continually on the change from one side to the other and back again, not particularly benefiting either? Did you ever consider the various and varying theories of these enemies of progress in penmanship, and who of them are contributors of matter that has caused not even a single ripple on the sea of chirographic literature?

CAYCE PEN.



The close observer will find many points worthy of study in the above heading design. The pen-work copy was prepared by Prof. C. N. Crandle, Dixon, Ill. The "Quill" is published at Davenport, Iowa.

edge that you do not receive one-half what your services are worth. In what other calling is the pay so small, where the preparation required, and the responsibility so great, as that of the common school teacher?

The young man or woman who is teaching a common school for thirty, or even fifty dollars per month, will, by close economy, save enough by the expiration of the winter and spring terms to pay his expenses at some school during the summer vacation, where he must go in order to "keep up with the times" and be able to pass the much appreciated examination for a certificate that he may wield the reins of authority "next year."

penman, and your services will be in greater demand and at higher wages. By being the happy possessor of a fine style of penmanship, you will be raised in the estimation of all with whom you come in contact. By being able to teach a good system of penmanship you can organize night and Saturday classes and make as much as your regular salary, and in many instances do much better. During the summer vacations teachers of penmanship are always in demand, and the energetic penman will always secure private pupils at a good rate of tuition.

There is not a village or community where large night classes could not be organized during the winter months. A

this amount to cover all expenses—tuition, board and room, materials, etc. In the first month after graduating you make at least as much as your course in penmanship cost you. Is such a course not a good paying investment? My brother, *wake up!* Consider your best interests and act wisely. Spend your vacation in a way that will bring happiness and good returns in the form of big round dollars.

Yours truly,

C. N. CRANDLE.

Dixon, Ill., Feb. 15, 1888.

A large number of our friends have kindly promised clubs for the HERALD. May not we add your name to the list?

Mr. H. B. Parsons, Principal of the Business College at Zanesville, Ohio, favors us with a photo of an engrossed set of resolutions recently designed and executed by himself, which appears to be an exceedingly clever piece of artistic penwork. The designing is very original and equally meritorious, while the execution of the work betrays evidence of a master's touch and finish.

BARNES' SOUVENIR is one of the most artistically gotten up publications in its line—Penmanship. The work is very replete with peerless gems of pen-art, the engraving having been done by Holab.

Show the HERALD to your friends.

SHORT BIOGRAPHICAL SKETCH
OF B. C. WOOD.

BY W. G. EMERSON.

Professor B. C. Wood, of the firm of Wood & Van Patten, principals and proprietors of the Iowa Commercial College, Davenport, Iowa, was born in one of the rural districts of Chickasaw county, Iowa, December 12, 1858. His parents were among the early pioneers of Iowa, were well educated and highly respected people. Their pioneer home, with open fire-place, was noted far and wide for its cheerful and cordial welcome to friends and neighbors, who for some years were miles apart; still the latch string of their humble home was ever on the outside.

Here in this country home the subject of our sketch grew from childhood to early manhood, working on a farm from early morn till late at night in summer seasons and attending country school during winter. Early in life his untiring energy at whatever he set himself about was a matter of comment among older people. At twelve years of age he was a good English scholar, at fifteen availed himself of an opportunity to attend a grammar-school for six months, boarding at home, taking care of stock mornings and evenings, and riding a horse a distance of four miles to school. Thus season followed season and year succeeded year until, at the age of seventeen, young Wood, like the sensible young man that he was, decided to attend a commercial college. The opportunity came, as it does to all who are determined, and the following winter found him a student of the Decorah Business College. But spring came and found our hero out of funds, and the course not yet completed. He therefore very reluctantly bade adieu for the time being, to his *alma mater*, and began teaching country school until he had accumulated sufficient lure to pay his expenses at college again, returning to Decorah and remaining until he secured his diploma as a professional "Knight of the Quill."

Now his efforts were crowned with success, and mapping out his field he began the life of an itinerant writing teacher, traveling several counties of Iowa, and occasionally going over its borders. His success as a teacher was so pronounced and appreciated that he determined to be an educator. Fully imbued with this idea he entered the "Decorah Institute," under the principalship of Professor Breckenridge, and with his accumulated means was enabled to complete the course with honors. Returning to his rural home and spending a few days with his parents, he then went to Moline, Illinois, where he secured a position as clerk in a store, and subsequently an acquaintance was formed with Miss Bertha A. Way, a young lady of rare culture and refinement, and possessed of many charms. The acquaintance ripened into friendship, and from friendship the "old story" was again told, and October 26, 1880, they were united in marriage. From this union a little boy and girl bless and gladden their home.

In 1881 young Wood's superior busi-



ness ability and qualifications were recognized by R. G. Dun & Co.'s Mercantile Agency, Davenport, Iowa, and a position offered him, which he accepted. There is, perhaps, no other one business that so thoroughly qualifies a man in the *practical* as a mercantile agency. The subject of our sketch early recognized this and applied himself with his usual untiring energy and remained with the same agency for three years. Resigning his position he immediately founded the Davenport Short Hand and Type-Writing Institute, which met with marked success. A few months later it was his good fortune to meet Professor Frank Van Patten, a gentleman of scholarly attainments, and also a practical educator. Professor Van Patten became associated with the institute founded by Mr. Wood, and shortly thereafter they merged it into the Iowa Commercial College, since which time the

never doubted for a moment that success eventually would crown his efforts.

The ladder of fame that rests on the foundation of meritorious conduct has already several rungs below where Professor Wood stands to-day.

As a teacher of rapid calculation and business writing there perhaps is not a superior to him in the world. His wonderful rapidity in figures has astonished men of all classes, and causes him to be looked upon as a mathematical phenomenon, while his penmanship and black-board writing excites the admiration of all who see it.

The Western Penman's Association, held at Des Moines, December 27 to 30, 1886, honored Professor Wood by electing him assistant secretary of the convention for the year 1887. Retiring from this office, he was made chairman of the executive committee for the year

one of comfort and true refinement. He is happily constituted for his avocation, a merry wight, full of vim, vigor and tirelessness, generous, prompt, courteous and ready-witted, counts his friends by the hundred and his word is as good as a bond.

The fond remembrance of the writer carries him back to the days when young Wood was struggling manfully to prepare to carry out the noble resolve of earlier days. As the years come and go, we know we shall see still greater works emanating from the tireless hands of the subject of this sketch.

HONORS FOR OUR FRIEND
KELLOGG.

We gladly insert the following tribute of respect to a worthy young penman:

At a meeting of the students of the Anoka Business College, held in the college rooms February 6, 1888, the following preamble and resolutions were unanimously adopted:

WHEREAS, Prof. H. H. Kellogg has resigned his position as teacher in the Anoka Business College; therefore be it

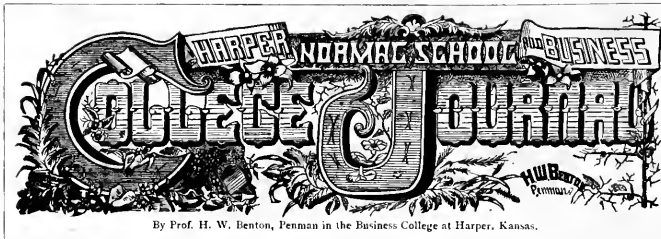
Resolved, That we deeply feel the loss of one whose simple life, unselfish devotion, and unwavering fidelity to duty have endeared him to all with whom he came in contact.

Resolved, That as a teacher of penmanship and commercial branches he possesses superior ability, being a very forcible and practical teacher, and while we shall greatly miss him, we feel he will gain many friends wherever he may go.

Resolved, That a copy of these resolutions be forwarded to him, and a copy sent to each of the penman's papers for publication.

P. U. GILSON, }
D. S. WALKER, } Committee.
V. M. LAPHAM, }

ANOKA, Minn., Feb. 15, 1888.



By Prof. H. W. Benton, Penman in the Business College at Harper, Kansas.

wonderful success the college has had is a by-word all over eastern Iowa and western Illinois.

Professor Wood, from boyhood up, has had varied experiences, but he has, withal, demonstrated to the world the possibilities of a poor farmer boy—he is in every sense of the word a "self-made man," and the job was well performed. His indomitable will and tireless energy have done much toward bringing the Iowa Commercial College to its present standing, ranking, as it does, as one of the leading Commercial Colleges in the land.

Not only is Professor Wood an educator of rare qualifications and superior ability, but he is also a natural leader of men—he knows no such word as fail. His resolve to be an educator of the rising youth was made ten years before he had the supreme satisfaction of seeing his ambitions realized, but during all this time he

1888, and the association will hold its next meeting in Davenport, at the Iowa Commercial College. The Association will, doubtless, be entertained in a right royal manner. Professor Wood will greet the fraternity so warmly that all imaginary icebergs which may have existed will melt away, and the brothers will look about and find themselves in the midst of a warm, social sunshine. No penman will be exempt from the next meeting.

Perhaps in the whole field of business college men there are few, if any, who are so well qualified to manage and direct young men and women as Professor B. C. Wood. That he stands as a prince among business educators is acknowledged by his hundreds of graduates throughout the country.

Professor Wood is benevolent, enterprising and public spirited. He finds time to attend church, and his home is

school-room drill under that condition?

Can the muscular movement be practically employed when the writer is deprived of the stationary rest?

If the muscular movement can be thus employed, what is the objection to preparatory work in the whole arm movement?

If it cannot be thus used, what is the objection to preparatory drill in finger movement?

The above are practical questions and furnish material for interesting and profitable discussion.

Gaskell's Magazine is always good—a basket of concentrated sunshine. The "Penman's Gallery" is a specially interesting feature, as the writing of the biographies allows ample opportunity for the free play of brother Scarborough's characteristic wit and brainy drolery.

QUERIES BY S. R.
WEBSTER.

What movement is best adapted to the varied conditions incidental to a business life in securing uniform work?

Since the masses are often called to write independent of the stationary rest, should they not be prepared for such emergencies by

The Pen-Art Herald

A Monthly Journal of Penmanship Literature.

Subscription price, sixty cents per year. Single numbers, Ten cents each.
 See our Premium Offers on page 6-7-8
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We desire to engage the most reliable person—a student at teacher—in every business or other kind of school in the land, to act as our representative, and to solicit subscriptions and advertisements for the HERALD. Write us at once.

Office of Publication, 502 PEARL STREET
 W. D. SHOWALTER, EDITOR & PUBLISHER
 Mrs. W. D. Showalter, Associate,
 Cleveland, Ohio.

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AT OUR THOUGHT-EASEL.

It is not wise to lose sight of the fact that every acquirement should be of such a nature that it can be utilized. Go where you will in the world of business and you will find that those who are successful are invariably the persons who can turn accomplishments, mental or physical, to some account—consecrate them to some purpose. An accountant who can make a journal entry only when his mind may be as clear and unclouded as that of a student, or when reference books are at hand; a journalist who can write only when in the mood for literary work; an artist who can only draw the circles and principles learned in school, or an orator who is lost without his manuscript, must prove fully as marked successes in their different lines of work as would the so-called business writer who is unable to adapt his "hand" to the exigencies of a hurrying, rushing age, and the commercial transactions which every day must be recorded.

Teachers of penmanship should study the law of *adaptability*. They should be architects, and in planning and building for their students a hand-writing, they should bear in mind the uses to which it is expected that it shall be subject—the subsequent molding it must undergo.

We are always glad to speak of and commend a good idea when we see it, and for that reason cannot refrain from calling especial attention to Mr. Frederick S. Heath's highly praiseworthy undertaking, the particulars of which may be gleaned from his advertisement. There is not a professional in the land but has, at some time in his life, felt the need of a reliable and complete directory of the members of our calling. It will serve manifold purposes. Efforts to produce works of the kind before have failed, because of the lack of knowledge of our profession, its extent and growth, on the part of those who have essayed to do the work. Mr.

Heath is a young gentleman of rare intelligence and ability; he is perfectly familiar with the affairs of our calling, and is sparing no effort to make his *Directory* not only extensive and comprehensive, but reliable and modern, the addresses given to be up to date. He should have the help of every live penman or teacher.

COMPLAINTS.

Some of our subscribers become indignant unless they find their names in the HERALD each month. We frequently receive letters, the contents of which are steeped in agitated mental temperature, unbending the sad tale of our neglect in this regard in language less soothing than epigrams.

To all of our esteemed *fraters* who feel that the HERALD has failed to do them justice or that it has in any manner neglected their interests, we reverently apologize. It is our constant aim to fitly represent and advance the professional interests of our calling; and to best perform this work we recognize that it is wise to institute a sort of social club room, where, each month, members of our brotherhood may meet on common ground, learn of

imagine that we have ceased to exist, or anything else so utterly improbable.

THOSE WHO CLUB THE HERALD.

To our generous friends who have shown their thoughtfulness for the HERALD's welfare during the past month by sending such handsome lists of subscribers to it, we desire to extend our sincere thanks. Appreciation can be shown in various ways, but we are safe in saying that an editor prefers this method to almost any other. It is encouraging to think that the HERALD, while yet an infant, has enlisted the hearty friendship and support of so many of the substantial members and prominent teachers of our profession.

Professor W. J. Kinsley, the whereabouts and profession of whom need no rehearsal, heads the list by a club numbering sixty-four. This surely is no faint indication of the esteem in which he is held by his students, from among whom the subscribers were taken.

Professor U. McKee, Oberlin, O., of the quality of whose attainments few people in our ranks are ignorant, forcibly illustrates his attachment to the HERALD

as a friend to our enterprise, and convinces us of his sincerity by sending a club of subscribers.

Our friend J. C. Witter, special penmanship instructor in the Leche Graded Institute, New Orleans, La., sends us a club of fourteen. Mr. Witter is one of the leading penmen of the south; is a gentleman of clear and forcible views, practical ideas and sound judgment on all matters pertaining to the good of our cause. The HERALD has no more enthusiastic admirer than he. He favors us with some new, and effective designs in pen-drawing, which prove, conclusively, that he is intimately acquainted with the habits of the pen.

Professor J. B. Duryea, in order to be up with the times and in fashion, sends a club of seven.

C. C. French, Bayless Business College, Dubuque, Iowa, has our thanks for a club of nine.

Our old friend Blosor of Delaware, O., sends a club of sixteen, merely to make the club apparent to us that he likes the HERALD.

E. M. Barber, Wichita, Kan., swells our list by a club of four.

Professor H. J. Putnam, one of the most accomplished commercial teachers of the northwest, favors us with a club of seventeen. Who can do as well?

Mr. A. T. Hastings, a fine practical writer and a pupil of our friend Isaacs of Valparaiso, Indiana, sends us a club numbering twenty. Mr. Hastings will soon embark as a professional penman, and we have all confidence in his success, as he has shown us conclusively that he has energy, love for the work, and skill.

Mr. Jesse Overlock, Rockport, Maine, a practical book-keeper and an excellent writer, donates a handsome club this month.

J. M. Adams of Scio, Ohio, sends a goodly club and promises a better one in the future.

H. F. Crumb, Rider's Business College, Trenton, N. J., a live, practical teacher, has persuaded seven of his pupils that the HERALD is essential to their future happiness.

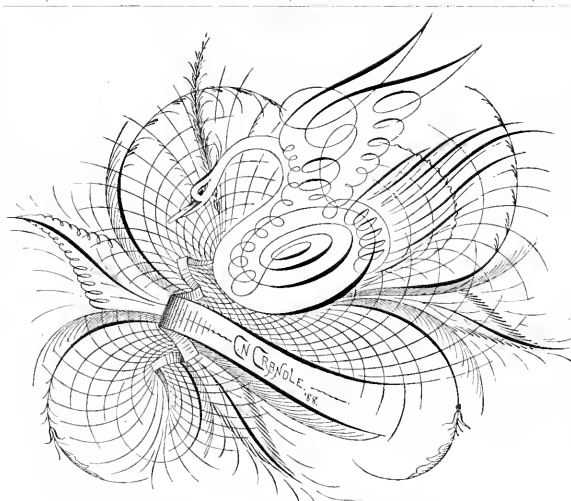
Numerous smaller clubs have reached us, which space forbids mentioning in a special manner. Thanks, all round.

STAMPS.

When it is possible to obtain postal notes or to send currency or silver without danger of loss, we very earnestly request all who make remittances to the HERALD not to send *stamps*. When compelled to do so, however, we ask that you send one's or two's, as we have little use for those of any other denomination.

Isaacs is busy. With about six hundred penmanship pupils to instruct daily, it is not to be wondered at that he finds little time for reading serial stories, or for attending base ball games.

All of our advertisers are reliable.



The above is photo-engraved from copy prepared by Prof. C. N. Crandle, Penman in the Northern Indiana Normal College, Elletts, Ill. Prof. Crandle is an expert penman in all branches of the art.

the whereabouts and success of other toilers, and gain a new breath of inspiration for their own labors. This we attempt to do through the personal notices which appear in our columns.

As there are thousands whose work deserves especial mention in our columns, it should not, we are inclined to think, subject us to a severe epistolary lecture when someone who has been looking for a "mention" is unintentionally omitted.

It is not always possible for us to obtain engravings on time so our paper is frequently out later in the month than we could wish. As this fact cannot possibly cause any serious inconvenience to anyone, we wish that when we fail to reach their post-office box before the twenty-fifth or a few days later, subscribers would not

by sending a club of fifteen, thus being the second list received from him lately.

Professor S. J. Pridden, the penman of Moore's Business University, Atlanta, Ga., sends in a club of twenty five, simply to show us that the paper is liked by his students.

Professor W. A. Hoffman of Bryant's College, Chicago, makes us a present of a club of eight.

The same statement describes the conduct of Mr. B. Butler of the Chicago College of Business and Penmanship.

Messrs. C. F. Jones and C. E. McKee have formed commendable habits in the way of sending subscribers at odd times.

Mr. H. H. Kellogg, Principal Penmanship Department of the Anoka, Minn., Business College, and associate editor of the *Practical Educator*, desires to be en-

ORNAMENTAL PENMANSHIP.

ARTICLE NUMBER 3.—BY ANNA NINTIN,
GRAND ISLAND, NEBRASKA.

No one can hope to excel in ornamental penmanship without first acquiring the ability to make graceful flourishes, and this skill can, we believe, be easiest acquired by constant practice on an exercise similar to the flourished portion of the accompanying design.

In preparing this specimen of work we first made the circular portion with a compass, next putting on all the flourishes. Then came the horseshoe, and for it we

were compelled to draw wholly on our imagination, as we were unable to find a picture of one, and if it is not a correct representation, we hope some of our friends who have seen a real, live horseshoe will correct us.

To make the horseshoe and flowers, sketch them carefully with a pencil, then retrace with a pen, finishing the flowers first.

SOMETHING OF COMMON INTEREST.

In our next issue we shall give a large number of cuts of envelope cards and letter headings, the originals of which were executed with the pen. We believe this will prove of general interest, and in order to make it so, we earnestly invite all professional penmen, amateurs and all colleges, penmanship institutes and other schools using pen-work designs for headings or business cards to mail us an electrotype of whatever they see fit to furnish, at the earliest possible date. Due credit will be given in each case and the cuts returned at our own expense when off the press. No charge will be made, and it is not difficult to see that this is a chance to secure some valuable advertising without cost. Send on your cuts at once, please.

OUR SEMI-ANNIVERSARY.

THE PEN-ART HERALD is now six months old. The first number was issued in September, '87, and since that time it has appeared with becoming promptness and regularity each month, circulating in every corner of our country. The growth of our paper and the popularity it is enjoying is fully equal to the highest expectations of its editor

and projector. We are not rich, nor are we in any great danger of becoming so while devoting our efforts to the work of penmanistic journalism, yet we believe we are *doing good*, and we have complete faith in the ultimate financial success of the HERALD. It is paying its way, and that is more than we expected at the beginning.

We desire to assure our generous constituents that the HERALD has no notion of dying. During our short career thus far nothing has hindered our prosperity more than the impression which many

you can send us ten, the service will find a proportionate appreciation and more substantial evidence of it than mere words convey. May we not enroll you as a permanent friend and supporter of our journal?

OUR JOURNALISTIC WORLD.

The last number of the *Western Penman* is the finest yet published. The full page pen-drawings by Kibbe and Webb are superb.

The *Michigan Business Journal*, of which the famous penman, Professor

City, Iowa, contains a good lesson in writing by P. T. Benton, Penman in the Business College at that place.

The *School Visitor*, Madison, Wisconsin, visits us twice a month. It is a bright little sheet and contains much substantial reading.

PERSONALS.

We have a young man in the profession of penmanship whose skill is something bordering on the remarkable, yet his extreme modesty keeps him behind the scenes to a great extent. We hope to present a map of his

features, taken from a photographer's survey, in an early issue, and tell our readers how he obtained his skill. We refer to Professor W. A. Hoffman, now of Bryant's Chicago Business College.

L. M. Kelchner of Light Street, Pennsylvania, sends us a striking specimen of flourishing.

J. F. Haederle, Cleveland, hands us a card written in an unusually good style for a young man of seventeen.

J. V. DeCramer of Green Bay, Wisconsin, mails us a packet of well executed penmanship. He is fast scaling the chirographic heights.

C. W. Jones is teaching at Emporia, Kansas.

Professor J. H. Larrison, a competent teacher and excellent penman, is teaching writing itinerantly throughout the 'Buckeye' State.

C. M. Weiner sends us a specimen of his flourishing in bird and bramble form, labeled "Harmless." We must say that it is *spurred*, however harmless it may be. Mr. Weiner's HERALD is addressed to South Whitley, Indiana.

Miss Lida M. Daniels, a school preceptress at Seneca, Ohio, is getting her students interested in the subject of penmanship and in penmen's papers—which shows conclusively that she knows what progress means.

J. F. Cozart, Ravenswood, Emporia, Kan., favors us with a beautiful piece of flourishing, done in imitation of ZANER's peerless style.

A. J. Smith of Anamosa, Iowa, adds some valued—because skillful—specimens to our collection of pen work. Mr. Smith will soon embark as an itinerant—and we ask him to carry on his person the HERALD's best wishes.

Send us your school catalogue. We want to see what you are doing



By Miss Anna Nintin, Grand Island, Neb., whose lesson it was made to illustrate.

have that because it is young it is unsafe to patronize it. There can be no risk whatever in lending it your every possible aid, as the financial foundation upon which it rests is fully as firm as that of older journals of penmanship.

And now, as we enter upon the second half of our first year in your homes, we earnestly ask you to deal by us justly and according to our merits. If the HERALD's visits have helped you, we trust you will lend us your aid in placing it in the hands of every one of your pupils and friends whom you feel that it would benefit. If you can send us one additional subscriber, be assured that the favor will be appreciated. If

W. W. Bennett, Principal of the Business College at Grand Rapids, Michigan, is editor and publisher, the second number of which has just reached our table, is the brightest and best publication emanating from any college within the radius of our observation.

In this last issue Mr. Bennett has garnered an unusually bright and glittering array of thought-jewels. We learn that his institution is meeting with the most flattering success, as it doubtless merits. The HERALD congratulates the Professor on his general prosperity, and indulges the hope that it may only increase as the years creep on.

A neat *College Journal*, from Iowa

A LESSON ON THE CAPITAL LETTERS.

BY THE EDITOR.

Mr. Walden's set of capitals on this page will be found valuable for thoughtful, careful practice. The style and size of the letters are about as you would make them after having studied varied forms and numerous systems of script letters. In practicing them, experiment for yourselves in regard to the movement best suited to this style of writing. Take up a letter and try to produce it with every movement of which you have ever heard, and adopt that one which to you seems most sensible for the purpose. This, you will probably conclude, is the muscular.

In practice, always note the relative position of every stroke; the gradation of the shade and the style of motion which produces the most dignified and graceful forms.

and a packet of ten of Kibbe's Alphabets, the best aids to skill in artistic penmanship in existence. This set includes three of Mr. Kibbe's latest alphabets, and in it are several handsome plates of variety writing. Farley's Model Guide may be ordered instead of the alphabets, for a short time.

TEN.

This month we shall make a special reduction on clubs of TEN each, where no premium is desired. For a limited time we shall receive subscribers in clubs of that number or more at forty cents each.

Are there not, in your classes or among your friends, at least ten who would appreciate a live penman's paper to the extent of forty cents a year?

All who are willing to make an effort to secure this special number are requested to write us at once, and we shall take pleasure in sending any de-

An aggravating error occurred last month in the full page advertisement of P. A. Wright. Through an oversight the price of Mr. Wright's book was made to read \$2.50 instead of \$1.50, the actual price. The work would be cheap, however, at the price given. No progressive book-keeper or teacher should be without a copy.

G. Bixler is "nothing if not progressive." His school at Wooster is prosperous. Notice his "ad." and see why we call him progressive.

Scarborough seems serene and happy under "Home Rule," and is growing more and more earnest and forcible in his journalistic labors. For an indefinite period of years may his good-natured eloquence pour through the "Magazine's" columns.

The new plates of Kibbe's Alphabets are beauties. Don't fail to see them.

There has rarely been a more successful penmanship publication than "A Series of Lessons in Plain Writing." Nothing sells like it since the palmy days of Gaskell's Compendium. It deserves all the success with which it is meeting.

C. O. Meux is teaching penmanship in Nelson's Business College, Memphis, Tennessee. He is a good writer and a live young man.

We learn from a reliable source, that Professor C. C. Curtis, of Minneapolis, conducts one of the finest schools to be found anywhere. Should the growth of his institution be parallel with that of the city in which it is located, we are justified in predicting unexampled future prosperity for this popular college.

Professor E. E. Stevens is doing well with his Pen-art Hall at Wauseon, Ohio. He is an accomplished writer and teacher, and deserves a full measure of success.

ST. PAUL INSTITUTE

—OF—
PENMANSHIP!

The best instruction given in Practical and Ornamental Penmanship. Card Writing and all kinds of Penwork to order.

Send for specimens of flourishing, - 25c.
1 doz. neatly written cards, - - 25c.

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PENMAN,

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Everybody should send One Dollar to J. R. McFARREN, 357, Galveston, Texas, and receive by return mail a copy of that wonderful Puzzle Pen-Picture, entitled, "The Cow-Boy." Size, 22x28 inches. Agents wanted.

Send for Circulars and Description.



FOR CIRCULARS
of one of the MOST THOROUGH AND COMPLETE INSTRUCTIONS of the kind in America address

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LESSONS BY MAIL.

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Automatic Penmanship.

This is no experiment. Success is certain to every one taking lessons who is willing to work. No student has failed yet, and I have had hundreds.

To any knowledge, no one else teaches Automatic Penmanship by mail.

The course is systematically arranged as far as possible, but the lessons must be varied in every case to suit the particular needs of each student.

This is one of the most beautiful kinds of pen work and is within the reach of everyone, certain, who will study 24 lessons.

Some have done beautiful work after six lessons. All copies are fresh from my pen.

PRICES.

22 Lessons \$5.00
24 Lessons 5.00
Alphabets each 15
1 Handsome Motto, signed, lettered and ornamented in a variety of colors 25
5 Automatic Shading (assorted) 25
Assorted powders for making ink for same 25
12 Ornamented designs 1.00
Cards, per doz 30

Address.

PROF. C. E. JONES,

TAMOR, IOWA.

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Jones is one of the very finest Automatic pen artists.

The Western Penman.

The art of lettering with an automatic pen has been reduced to a fine point by C. E. Jones, Principal of the Business Department of the Tabor, Iowa College. That he has also the facsimile specimens of the work of his students, which we have been permitted to see.

Specimens of automatic pen-lettering received from Mr. Jones are the finest we have ever noticed.

ED. PEN ART HERALD.

THE BEST

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COLLEGE.

Book-keeping, Penmanship, Short-Hand, Type Writing, Normal Studies and Automatic Lettering are

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ATTENTION!

For 7c per line the undersigned will furnish you an ELEGANTLY WRITTEN piece of poetry with AN ACROSTIC of your name. A complete MONOGRAM of the 26 capital letters will be sent as a premium with each order. All work warranted to please. Stamps received. Address,

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One of your Acrostic poems on a friend's name is the best present that could be given him. It will give him more than a \$5.00 book or a gold-headed cane.

G. H. LEE.

WOOSTER, O.



This set of Capitals is by Prof. L. R. Walden, Principal Business College, Austin, Texas.

Investigate! Find the easiest way of making a letter and stick to it. Find out if it is as easy to omit all shade as to use it. See if there are any lines which are superfluous and with which you can easily dispense. Make a set of capitals half as large as the copy and one twice as large, choosing the style which seems most practical for business, and the one which seems the most beautiful for the finer styles of penmanship. Ever strive to find some better idea, some improved way of doing things, and you will never grow weary of practice.

PREMIUMS.

ONE DOLLAR, currency or postal note, secures a yearly membership in the HERALD's family and the most popular and meritorious publication on plain writing extant—Putman & Kinsley's "Lessons," a description of which may be found in their advertisement.

SEVENTY-FIVE CENTS, postal note or silver, pays for a yearly subscription

sired number of samples to be used in soliciting. Let us hear from all of our friends in regard to this matter.

OUR ADVERTISERS.

D. E. Blake makes some inviting offers in this issue. He is one of the expert pen manipulators of the west, and may be relied upon.

Professor F. S. Heath, late of Portland, Maine, has resigned his position there, and will occupy the itinerant field during the coming season—opening at Concord, New Hampshire. He writes us that his proposed work—the Penman's Directory—will be pushed to completion as soon as the desired data can be obtained.

G. J. Kretschmer of Cleveland is doing some very skillful work in the various lines of pen-art, and is destined to stand second to none if unlimited ambition can avail.

W. W. Bennett reports a large enrollment of students in his new school at Grand Rapids, Michigan. He will hereafter publish the Michigan Business College Journal each month. The first two numbers are very creditable ones.

SPECIAL.

CAHNS—Good quality (for short time only) 15 cents per dozen; 25 for only 25 cents.

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PRICES—No. 20, 30 cents, or 2 for 30 cents. Larger, prices 25, 50, 75c., and \$1.00.

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The only one that brings both points of Pen to paper at proper angle to make it "Write Smoothly as a Stylus."



A wonderful aid to good every writing; a boon to learners. Prices: 45c. each, 4 for 1.50, or 50c per dozen, postpaid. Specimens, 10c. per copy.

FAVORITE OBLIQUE HOLDERS. This is our Round Oblique Pen-Holder, and is highly admired by more expert penmen than any other Holder in the market. The best in use in a form of itself, well made and durable—every one a good one! Beware of imitation and infringements. Price: 75c. each, 4 for 30c, or 50c per dozen, postpaid. Specimen price by the gross.

STYLUS—SPECIAL No. 1.—This is our own pen, made under our direction, expressly for us. The best "practice pen" made. Similar to "Spencerian" No. 1. We ask you to pay for the pen only, not its reputation. Price, \$1.00. Sample gross mailed for 50c. None free. Largest No. 10 for 10c. For pen, per gross, by mail only 75c. 5c. gross, 25c. Send at stamp for special rate 5 to 25 gross at a time.

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50 CENTS.

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1st.—Scrap book specimen, embraiding flourishing, writing and lettering.

2d.—Flourished bird or nest.

3d.—Flourished swan with scroll work.

4th.—Set of capitals with elaborate heading.

5th.—A design flourished in imitation of any copy you may send. Will send a personal letter with each order for any one of the above designs.

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Guide to Penmanship

With Copy Slips on a New Plan.

Price of "Guide," 25c.; "Pen Strokes," 10c.; "Chirographic Editors," 10c.; Prize Specimens, 10c. Ornamental Specimens from the pen, 25c. When all are ordered at once, 75c. Address,

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Will be sent on receipt of..... \$.30
A specimen letter, to you personally..... .30
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THREE SIZES BY MAIL \$1.00.

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Fine Card Writing.

Having so many calls for my cards, I will offer to write them as follows:

12 Cards, with your name written in several varieties of style..... 25c
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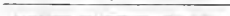
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